

TOLKĀPPIYAM

The Earliest Extant Tamil Grammar

With a short commentary in English

VOLUME II

PORUĻATIKĀRAM

By

P.S.SUBRAHMANYA SASTRI, M.A., Ph.D.

THE KUPPUSWAMI SASTRI RESEARCH INSTITUTE

CHENNAI - 600 004.

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PREFACE TO THE SECOND EDITION

The Kuppuswami Sastri Research Institute deems it an honour to bring out this reprint of the 'Poruḷ' portion of *Tolkāppiyam*, translated with a short commentary in English by Prof. P.S. Subrahmanya Sastri.

A younger contemporary and student of Prof. S. Kuppuswami Sastri in *Alaṅkāra* and *Nyāya*, Prof. P.S.S. Sastri acquired unequalled mastery of both Sanskrit and Tamil grammatical works and literature. He contributed richly to both the languages as could be gathered from the list of his writings included in this publication.

Prof. P.S.S Sastri established himself as the foremost interpreter of the ancient Tamil grammatical tradition by publishing the historical and critical analysis and expositon of the *Tolkāppiyam* (*Eluttu and Poruḷ* portions) through the *Journal of Oriental Research* started by Prof. S. Kuppuswami Sastri in 1927. The *Col* was published by Annamalai University in 1945.

Prof. P.S.S. Sastri was the first to translate the whole of *Tolkāppiyam* in English with explanatory notes; he was the first Tamilian to work on comparative literature; a 'father figure' in Tamil historical grammar; and he was awarded the first doctorate in Tamil by the Madras University for his work 'History of Grammatical Theories in Tamil' (first published in 1934 and reprinted in 1997 by the K.S.R. Institute during Dr. P.S.S. Sastri Centenary Endowment Inauguration).

Prof. P.S.S. Sastri's text of *Tolkāppiyam* in Roman transliteration and English Translation, received encomiums from

linguists all over the world. Leonard Bloomfield, known as the 'father of Modern Linguistics' declared that he could learn of such a peerless work, *Tolkāppiyam*, only because of Prof. Sastri's translation of it.

Prof. P.S.S. Sastri, as a true student of Prof. S. Kuppuswami Sastri remained a member of the Research Committee of the K.S.R. Institute from its inception in 1944 until his death in 1978. The Institute in turn, is delighted and privileged to republish his works.

The Institute is grateful to Dr. P.N. Natarajan, Prof. of Mathematics, RKM Vivekananda College, Chennai and grandson of Prof. Sastri for his efforts in creating the Prof. P.S.S. Sastri Centenary Endowment which has enabled the Institute to publish this book.

M/s. Vignesh Printers are to be thanked for the fine printing and nice get-up.

19th July 2002
Chennai.

B. Madhavan
Secretary

Prof. P.S. Subrahmanya Sastri

By

Prof. A. Kamatchinathan

Ex-Director of Linguistics, Annamalai University.

On May 30, 1980 - a public meeting was going on at the Town Hall in Coimbatore under the patronage of Pollachi Dr. N. Mahalingam. The Tamil Orator, the late K.A.P. Viswanatham proclaimed at the meeting that the late Professor Ilakkuvar was the first to translate *Tolkāppiyam* into English, the earliest extant Tamil grammar. The entire audience spontaneously gave a deafening applause to this eloquent statement; but the present writer became restless at this untenable statement. Therefore, as soon as the meeting was over, he rushed to the stage and bluntly told K.A.P. that Ilakkuvar was not the first to translate *Tolkāppiyam*. K.A.P. was nonplussed at this counter statement. Thereafter the ensuing dialogue took place:

'If not Ilakkuvar, who else?'

'Ilakkuvar's teacher himself!'

'Who was he?'

'The late Dr. P.S. Subrahmanya Sastri, a Sanskrit Professor of Annamalai University!'

'Is it so? I didn't know till date!'

Yes, it is an open secret that a vast majority of Tamil teachers do not know about Sastri, leave alone his *Tolkāppiyam* translation.

Sastri was born on the 29th of July, 1890 in Balakrishnampatti, a village in Trichy District, as the eldest son of Swaminatha Sastri and Mangalammal. Sastri was not born with a silver spoon in his mouth. Hence his scholastic life was one of privation and misery. A native of Pinnankuti, a tiny village in

Pudukkottai district, he passed S.S.L.C. through the Trichy National High School. Afterwards he studied F.A. at the St-Joseph's College and B.A. Mathematics at the S.P.G. (later Bishop Heber's) College -- all in Trichy. The chill penury benumbed his thirst for further studies. Therefore, with sustained enthusiasm for further studies, he had to work for some years as a teacher in Trichy National High School and later in the Central High School (now Srinivasa Rao Higher Secondary School) in Thiruvaiyaru of Tanjore District.

Sastri was born in a family of hereditary Sanskrit scholars like Chockanatha and Bala Patanjali. Moreover, Thiruvaiyaru and its surrounding villages on the banks of Cauvery were, for long, havens of several Sanskrit Pandits. So Sastri naturally took to Sanskrit study. His love for Sanskrit study was so endemic that, while working in Thiruvaiyaru School, he used to walk 20 KM daily in order to study Sanskrit under one Nilakantha Sastri, a Sanskrit scholar at Kshetrapalapuram and return home at midnight only to swallow meagre curd rice and sleep. Prof. Kuppuswami Sastri of the Madras Presidency College, a native of nearby Ganapathy Agraharam and Mahamahopadhyaya Chinnaswami Sastri of Banaras Hindu University also taught him Sanskrit during the summer holidays. Thus taught Sanskrit by the eminent Sanskrit savants and scholars, Sastri passed Sanskrit M.A. in 1914 as a private student. Subsequently he passed L.T. through the Teacher's Training College at Saidapet in Madras.

With the L.T. in hand, Sastri joined in 1916 the Teaching Staff of the Trichy National High school, his *alma mater*. After one year, he got appointed directly as a Lecturer in Sanskrit at the SPG College, his other *alma mater* in Trichy, and very soon got elevated to the coveted post of Professor of Sanskrit and Director of Oriental Studies *vice a European* -- all due to the good-

will and benevolence of the College Principal Rev. Allen S. Gardiner who was not only his College Teacher, but also his patron, friend, philosopher and guide throughout his career. More so, this was a fitting recognition of his merit and ability for intellectual enquiry!

While teaching Sanskrit, Sastri had to teach Tamil also. This opportunity paved the way for him to commence his comparative study of Sanskrit and Tamil. When Sastri was studying in the B.A. classes, his English Professor Isaac Y. Gnanam taught him the history of English along with Indo-European Philology. Prof. Kuppuswami Sastri had later taught him the Comparative Philology of Indo-Aryan languages. Now that Sastri had to lecture on the Comparative Dravidian Grammar written by Dr. Caldwell, he undertook the study of Tamil grammars, especially *Tolkāppiyam*, the oldest available Tamil grammar, but unfortunately not known to Dr. Caldwell.

While studying *Tolkāppiyam* with the knowledge of Sanskrit grammars like Paniniyam, he was struck with the age-old and inherent similarities between the Tamil and Sanskrit grammatical traditions. Consequently Sastri started writing on the close affinity and relationship between Tamil and Sanskrit in the magazines of SPG College for nearly a decade. These writings of Sastri caught the attention of the authorities of the Madras University whose Tamil Lexicon Project was then progressing at snail's pace much to the chagrin of the University Syndicate and Senate. Therefore they pressurised Principal Gardiner to spare the services of Sastri for the Lexicon office. Rev. Gardiner gave him lien and leave reluctantly and Sastri joined the Lexicon Office at Madras in 1926 as an Assistant Editor -- all at the instance and interest of his guru Mm. Kuppuswami Sastri and Rao Bahadur K. V. Krishnaswami

Aiyar, the Chairman of Lexicon Committee. Thus a fragrance and shine clothed Sastri with an exposure sustaining him to bring lustre in the firmament of his future horizon in the faculty.

When Sastri joined the Tamil Lexicon office, M.Raghavaiyengar, V.M.Gopalakrishnamachariar, and E.S. Varadaraja Aiyar had already been working there. Each one of them was a titan in his chosen area of Tamil study, in addition to being good at Sanskrit. M. Raghavaiyengar had before worked in the Tamil College of the Madurai Tamil Sangam established by Pandidorai Thevar, a scion of Ramanad Sethupathy royalty. His scholarly forte was the comparative study of Tamil literature and inscriptions. Gopalakrishnamachariar was the modern commentator par excellence of the sacred Vaishnava literature. Varadaraja Aiyar was a good translator of Tamil classics. Later, S. Vaiyapuri Pillai, the scientific chronologiser of Tamil classics, also joined this assembly of scholars as their Chief Editor. Outside the Lexicon Office, that modern Vyasa of Tamil classics, Dr.U.V. Swaminatha Aiyar was living very near Sastri's house. In addition, his guru Prof. Kuppaswami Sastri was also working in the nearby Presidency College.

Encased thus amidst a galaxy of eminent Oriental scholars, Sastri got inspiration and incessant help to take up a steady and systematic study of Tamil literature and equip himself with a sound scholarship in Tamil and Sanskrit especially in their grammars which occupy a pre-eminent position among the branches of scholarly study.

prathame hi vidvāmsō vaiyākaraṇāḥ sarva vidyāmūlatvād
vyākaraṇasya (*Dhvanyāloka* I.13/14)

'As the grammar is the source of all knowledge, the grammarians are surely the foremost among the scholars.' At first Sastri took up *Tolkāppiyam* for study with the help of his

colleagues Raghavaiyengar and Gopalakrishnamachariar. In this group-study of *Tolkāppiyam*, Sastri used not only the printed commentaries but also the unpublished ones available in the Government Manuscript Library. Sastri did not stop his Tamil study with these two scholars only. He wished to gain deeper knowledge in Tamil grammars. Therefore, unmindful of the financial strain and physical pain, he undertook a long and arduous journey from Madras to Madurai though transport was quite meagre. He went to the Madurai Tamil Sangam and studied with R. Narayana Aiyengar, Principal of Tamil College. Afterwards, he further travelled towards east for a distance of 100 KM and met Mahavidwan R. Raghavaiyengar, then a court poet of Ramanad Sethupathis.

When compared with these people, Sastri was well-placed and sumptuously salaried. He had previously worked as a Professor in a leading college of a famous city. Yet, he showed utmost humility and due respect in approaching these orthodox Pandits and learnt from them all the rudiments of Tamil grammar and acquired deeper insights into the grammatical tradition -- a rare trait indeed. Sastri had already gained deep knowledge in Sanskrit and Indo-European Philology through his tutelage under Prof. Kuppaswami Sastri and his Sanskrit-teaching at the SPG College.

With this harmonious combination of Tamil and Sanskrit study and strong footing in Modern Indo-European and Tamil Philology, Sastri prepared a Ph.D. thesis entitled '*History of Grammatical theories in Tamil and their relation to Grammatical literature in Sanskrit*', independently without official supervisor and submitted it to the University of Madras in 1930.

All the three European examiners, Jules Bloch (France), R.L. Turner, and Dr. L.D. Barnett (both from England), were all praise for this thesis and promptly recommended the award of Doctorate degree to Sastri.

This Ph.D thesis is a land-mark in the history of Tamil Linguistics. This is not only the first thesis in Tamil, but also the first thesis comparing Tamil with Sanskrit. Basically Sastri was a Mathematics graduate. So he was the first researcher to use decimal system in numbering thesis chapters and their subdivisions. Again he was the first scholar who had used phonetic Roman script in the quotations of Tamil texts so that non-Tamils, unfamiliar with the conventional Tamil script, could easily read the Tamil quotations in the Roman script. Thus Tamilology was globalised for the first time -- thanks to the scientific approach and the universal outlook adopted by Sastri in thesis-writing.

Sastri's Doctoral dissertation is the first historical study of Tamil, or for that matter, a Dravidian language. In this thesis, not only literary sources but also inscriptional materials along with foreign references found in French have been used. Above all, Tamil and Sanskrit materials have been admirably interwoven as warp and woof in the fine tapestry of this dissertation. Hence, Prof. L. Bloomfield of Chicago University, hailed as the father of Modern Descriptive Linguistics, commended Sastri thus: 'It is a fascinating subject and you are to be congratulated not only upon the choice of it but also upon the way you have dealt with it.' European scholars did not lag behind in showering encomiums on Sastri and his thesis. Indian scholars like Vaiyapuri Pillai (Madras University), Justice K.G. Sesa Aiyar, Ulloor Parameswara Aiyar (both from Travancore State) praised Sastri highly. Popular daily newspapers like 'The Hindu' and 'The Mail' also paid their tributes: 'Dr. Subrahmanya Sastri has done very valuable service to Dravidian Philology in general and the History of Tamil Language in particular.'

Notwithstanding this national and international reputation, it is a pity that this invaluable masterpiece of Tamil Linguistics was never brought to the notice of Tamil students, nor was it ever displayed prominently in the libraries. Plainly speaking, most of the Tamil Scholars, young or old, have heard very little about this work, leave alone seeing it physically. Unfortunately, this meritorious linguistic work has not yet been translated in Tamil for the benefit of Tamil students.

The Kuppuswami Sastri Research Institute in Madras, the original publisher of this thesis, has also taken the credit of reprinting this book recently (in 1997) through the tireless efforts of Dr. P.N.Natarajan, Sastri's grandson and the sumptuous subvention given by Dr. M.A.M. Ramaswamy, the Pro-Chancellor of Annamalai University and Dr. Natarajan's close friends to whom the Tamilologists must therefore be grateful.

Dr. Sastri, an indefatigable researcher, did not remain content with the acquisition of Ph.D. He planned to publish a series of books on Tamil grammar.

For quite a long time, *Tolkāppiyam* which may be aptly called Tamil Paniniyam, remained a sealed book to scholars, both native and foreign. It used to be the greatest bugbear to the Tamil students and a hardnut to crack for the Tamil scholars so much so they would all neglect the study of *Tolkāppiyam*, preferring *Nannūl*, a popular simple mediaeval Tamil grammar. Therefore at first Dr. Sastri wrote a critical exposition in Tamil for the Second Book of *Tolkāppiyam* which describes Tamil morphology and syntax and published it at his own cost. Mahavidwan R. Raghavaiyengar went through this study page by page and wrote a laudatory foreward to it, with a wish that similar study be undertaken for the First Book also.

Next he took for English translation the whole of *Tolkāppiyam* for the benefit of non-Tamil scholars. However, there is a difference between Dr. Sastri and earlier translators of Tamil classics, like G.U. Pope, Ellis etc., in the method of presenting original Tamil texts. Instead of giving the texts in the conventional Tamil script alone, Dr. Sastri used to give Tamil texts both in Tamil script as well as in the modified phonetic Roman script being internationally adopted so that non-Tamils especially Europeans could easily read original Tamil texts. In this innovative fashion, Dr. Sastri first published his English version of *Tolkāppiyam* phonology which instantly received glowing tributes from scholars, both Oriental and Occidental. Prof. R.L. Turner of England wrote to Dr. Sastri saying 'Your work on *Tolkāppiyam* is very interesting'. Dr. Sten Konow of Norway observed: 'Every scholar who takes an interest in Indian scientific literature will therefore feel deeply thankful to you'. Likewise Prof. L. Bloomfield of USA congratulated Dr. Sastri: 'You deserve everyone's gratitude for having disclosed the Grammatical Tradition of Tamil.' Later, the other two books of *Tolkāppiyam* were also translated. Thus Dr. Sastri commenced his yeoman service to the international popularity of *Tolkāppiyam*. Even now non-Tamils especially of western nations are used to quote *Tolkāppiyam* from Dr. Sastri's translations only.

Popular national daily 'The Hindu' now and then used to review Dr. Sastri's works by complimenting him thus: 'Dr. Subrahmanya Sastry has done very valuable service to Dravidian Philology in general and History of the Tamil language in particular..... Dr. P.S. Subrahmanya Sastri has secured for himself an assured place among critical scholars of Tamil Linguistics'. Another sister newspaper 'The Mail, was also equally reporting

admirably about Dr. Sastri while reviewing his books. The prestigious *Journal of Oriental Research* in Madras was regularly publishing the writings of Dr. Sastri.

Senthamizh, then the only literary journal of the famous Madurai Tamil Sangam was also regularly coming out with Dr. Sastri's articles. Because of these favourable print-media reports, Dr. Sastri attained popularity in Tamil India as time passed by. As a result of these developments, the authorities of Raja's college of Tamil and Sanskrit at Thiruvaiyaru offered Dr. Sastri its Principal post, which once Prof. Kuppuswami Sastri had occupied.

Dr. Sastri was basically a teacher. But the Lexicon office had no avenue for teaching. Therefore, Dr. Sastri readily accepted this offer and took over as the Principal of the College at Thiruvaiyaru in 1932. Here he taught Sanskrit and Tamil. Due to his long and uninterrupted study of these two classical languages, his lectures, be they in Sanskrit classes or in Tamil classes, were always flavoured with parallel ideas and comparative approach. With his bilingual scholarship and profound study of grammars, Dr. Sastri trained here several students some of whom later distinguished themselves in their chosen fields. Dr. N. Sethuragunathan, the learned commentator of *Muttollāyiram*, S.D. Sundaram, a famous dramatist, G. Rajavelu, Ex-Director of Translation, Tamilnadu Government and Prof. Ilakkuvanar were all then his students here.

Besides teaching, Dr. Sastri continued to write fundamental research works. He published a Tamil book on Tamil Linguistics. This was the first Tamil book ever written in the field of Linguistics. After this, he brought out his critical exposition in Tamil of the First Book of *Tolkāppiyam* which describes Tamil phonology, thereby fulfilling the wishes of R. Raghavaiyengar, then working as Tamil Professor at the Annamalai University.

Navalar N.M. Venkatasamy Nattar, also of Annamalai University and a modern commentator of Tamil classics, profusely praised this work. Sastri's love for *Tirukkuraḷ* was so deep that he brought out a student-edition for it along with his simple annotations. Not only that. He went to the extent of teaching a *Tirukkuraḷ* couplet every day to a scavenger at Thiruvaiyaru.

One day, Tiru.Vi.Ka, a well-known liberal-minded Tamil scholar and labour leader, visited the College at the invitation of Dr. Sastri and addressed his students. Thiru.Vi.Ka. was extremely satisfied with Dr. Sastri's warm welcome and cordial treatment. When Dr. Sastri entered the tenth year in his Principal service, the Annamalai University at Chidambaram offered him in a platter its Sanskrit Professorship, previously occupied by Prof. Kuppuswami Sastri with distinction.

Dr. Sastri joined the University in 1942 as the Professor and Head of the Sanskrit Department due to the good offices of N. Viswanathaiyar, the first Registrar, and also due to the fair-mindedness of Dr. Rajah Sir Annamalai Chettiar, the Founder-Pro-chancellor of the University well-known for his penchant for only merit and meritorious scholars.

The five years Prof. Sastri spent in the Annamalai University were the most productive period in his professional life. He revived and rejuvenated the defunct Sanskrit Honours course, through his rich teaching experience and resourceful scholarship, which earned for him the love and affection of both the teachers and the taught so much so, the German daughter-in-law of the then Vice Chancellor, joined Sanskrit M.A. to study under Prof. Sastri. His class-lectures in Sanskrit for Siromani course, or in English for Sanskrit M.A. used to be studded with several apt and alluring quotations and parallels from Tamil classics. Therefore, there is no wonder that Thomas Burrow, a Sanskrit scholar from

England (later Boden Professor of Sanskrit at the Oxford University and the joint author of the epoch-making Dravidian Etymological Dictionary) took keen interest in attending his Sanskrit classes.

Lectures of Dr. Sastri were so popular that not only students of Sanskrit but also students of other subjects like Science and Economics used to swarm his classes. The septuagenarian A.V. Ramakrishnan, an old student of this University and now a retired Judicial Officer, reminisces about Dr. Sastri's teaching thus: 'Prof. Sastri would handle Kālidāsa - Kāvya with ease and felicity, often extempore, with literary fragrance and force and made deep impression in the minds of listeners. Often his elucidations of Kāvya and Nāṭaka -- content and import--were a treat which I muse as a song listened.' Several of his students who had studied here later adorned high positions in many Universities.

Prof. Sastri was soon made the Dean of the Faculty of Oriental Studies including Sanskrit, Tamil, Malayalam, Telugu and Kannada as well as Ex-Officio Member of the University Syndicate an enviable position which Prof. Ruthinaswamy, the then Vice-Chancellor, gladly gave Prof. Sastri as a timely recognition of Prof. Sastri's dedication and devotion to profession and his indefatigable research work.

Soon after a year, Prof. Sastri once again started his publishing activities. At first he brought out the first volume of his magnum opus '*Lectures on Patañjali's Mahābhāṣya*' -- a mammoth project to be executed in 4000 pages! After three years, the second volume saw the light-all through the University. Side-by-side, Tamil also got Prof. Sastri's contributions. He enriched Tamil with a Tamil translation of *Dhvanyāloka*, a Sanskrit treatise on rhetoric. Soon followed his another Tamil book on the *History of Sanskrit Literature*. To cap it all, Prof. Sastri published his

English version with critical exposition of *Tolkāppiyam*'s Second Book. Next appeared his another English book '*Historical Tamil Reader*'. All these received the appreciation and applause of the international community of scholars like Professors Pederson of Denmark, A.B.Keith of England, L. Bloomfield, of U.S.A and Dr. S.K. Chatterji, a doyen of Indian Linguistics in the Calcutta University.

Sir C.P. Ramaswamy Aiyar, then Dewan of Travancore State, invited Prof. Sastri to give special lectures under the auspices of Travancore University. Prof. Sastri went there and gave special lectures which that University soon published under the caption of '*An Enquiry into the relationship between Tamil and Sanskrit*'. This was well commented and commended by Sir. C.P. himself. The Kerala University has recently published the Malayalam translation of this book.

As days passed by the five-year contract Prof. Sastri had with the University was fast approaching its inevitable melancholy close in June, 1947. He had already exceeded the statutory period of retirement, the age of 55, by two years. He wished to continue till he reached sixty. Both the ViceChancellor and Prof. Sastri used to play tennis together. So what? Prof. Sastri had to retire after the summer in 1947, because the Registrar, his well-wisher, had already retired a year ago and the University had to tighten its belt due to severe financial stringency. However, unprecedented and ever memorable send-off was eagerly waiting for Prof. Sastri.

A Felicitation Committee was formed. Students and teachers of Sanskrit as well as other faculties willingly associated themselves with the Committee. Prominent citizens in and around Chidambaram, also joined the Committee. The function was held at the famous Gokhale Hall of the University. T.R. Venkatarama

Sastri, a prominent public figure and a leading legal luminary at Madras, came all the way to preside over the function. Messages from powerful personalities like Sir.C.P. Ramaswamy Aiyar, Raja Sir Annamalai Chettiar, Rao Bahadur K.V.Krishnaswamy Aiyar from Madras, some Judicial Officers from Erode and Mayuram, Professors of Benaras and Andhra Universities and even from Rev.Gardiner of far-off London were received. Addresses in English, Sanskrit and Tamil were presented to Prof. Sastri. His life-size portrait was also unveiled. The entire audience in the jam-packed Gokhale Hall gave a standing ovation to Prof. Sastri. Prof. Sastri too suitably replied finally saying: 'We shall cultivate the line of thinking with a spirit of sacrifice and service both for Tamil and Sanskrit learning.'

Once again Sastri returned to Thiruvaiyaru because the late Paramacharya of Kanchi Sankara Math had advised him to complete his *Mahābhāṣya* Study by settling down at Thiruvaiyaru instead of rushing to Madras, a city full of sound and fury where nothing significant can be achieved in the maddening crowd enslaved by the speed-bug.

Within six months after the retirement, Sastri published his '*Comparative Grammar of Tamil Language*'. This is a mini-comparative study of all the literary Dravidian languages. Though slender in size, it stands in merit next only to Caldwell's Dravidian Comparative Grammar published in 1857. However, it carries several quotations from *Tolkāppiyam* totally absent in Caldwell's. Again he enriched Tamil with his '*History of Sanskrit Language*', written in Tamil and was readily published by the Annamalai University. His simple commentary on 2nd and 3rd parts of *Kuṛaḷ* appeared subsequently. After sometime, he released a Tamil book consisting of Puranic and ritual references scattered in the ancient Tamil texts along with their Sanskrit sources.

As for his critical study of Patañjali's *Mahābhāṣya*, he completed the entire work in 4000 pages as originally planned by burning the midnight-oil for several nights. The Paramacharya of Kanchi immediately convened a special gathering of Vedic scholars at Kanchi and honored Dr. Sastri with a presentation of Kashmiri shawl and a citation along with his benediction.

Dr. Sastri's services to Sanskrit were well recognised and rewarded with suitable titles. The Kanchi Paramacharya conferred on him 'Vani Triveni Prayaga' in recognition of his proficiency in the three languages: Sanskrit, Tamil and English; the other titles 'Vidyaratna' by a Benaras Academy, 'Vidyabhushana' by the Karnataka State, 'Vidyanidhi' by a Kerala Seminary and 'Mahamahopadhyaya' by the Allahabad Sahitya Parishad were presented to Sastri. Despite all these awards, unfortunately Sastri was not awarded 'Mahamahopadhyaya', the highest and most prestigious title awarded by the Government of India to eminent Sanskrit scholars, which he richly deserved.

The recognition for his significant contribution to Tamil Language and Literature was, in fact, much less. Even the Annamalai University known for its liberal mind and catholicity of outlook, seems to have failed to remember his valuable services to its Sanskrit department and Tamil study when it conferred Honorary Doctorate Degrees at its Silver Jubilee Celebrations.

Technically Dr. Sastri was a Sanskrit teacher having qualified in Sanskrit M.A. Degree. He was born in a family of Sanskrit scholars. He was a Sanskrit teacher for nearly 30 years. Despite this strong Sanskrit background, his contribution to Tamil is phenomenal. He globalised the Tamil grammatical tradition through his English translation with Roman script text of *Tolkāppiyam* and disclosed the age-old contact and convergence

between Sanskrit and Tamil to the astonishment and appreciation of international scholars on both the sides of the Atlantic Ocean as well as on the Indian subcontinent.

Dr. Sastri wrote nearly 40 books. Of these, 18 books are on Tamil. In addition, he wrote several analytical reviews in English on Tamil books in 'The Hindu'. He went on writing on Tamil both in English and Tamil for well over three decades, though his comparative approach to Tamil study cost him dearly. Despite debilitating deprivations and the attendant disadvantages and discomforts Sastri did not stop contributing to Tamil.

Sastri retired in 1947 and passed away in 1978. During these 31 years, many institutions mushroomed ostensibly to develop Tamil Language and Literature. A Department for Dravidian Philology was established in mid-fifties. It later metamorphosed into an Advanced Centre. In Madurai, the Athens of Tamil Nadu, a University was established in mid-sixties. An Association for Dravidian Linguistics was created by a Tamilian at the turn of seventies, and an international institute for Tamil was also born simultaneously. Over and above all, a separate University for Tamil, the first of its kind in the world was founded with great eclat and several expectations. None of them have developed the line of analytical research set in motion by Dr. Sastri. Tragic was the fate of the costly Chair created for *Tolkāppiyam* Study in the Tamil University. With only a single appointment it dwindled into oblivion.

Of the Fourteen Volumes of his memorable '*Lectures on Patañjali's Mahābhāṣya*', Dr. Sastri managed to publish only six volumes. He moved heaven and earth to publish the remaining eight volumes. He went even to the extent of advertising in 'The Hindu', his will to sell them for a pittance, but to no avail. So

also, his critical study of *Purāṇāṇuṟu*, and a drama on Tiruvalluvar were lost for want of patronage. Therefore, despair and desolation upset him and he also stopped even writing after 1970.

Subsequently, vexing and wailing for another eight years more, Sastri breathed his last in May, 1978, as a disappointed and dejected man leaving his manuscripts to gather dust.

The posterity will be benefited greatly if Dr. Sastri's unpublished works are published and the published ones are reprinted.

Mm. Prof. S. KUPPUSWAMI SASTRI

on the writer

Annamalainagar

Dated : 2 Jan. 1940

Dr. P. S. Subrahmanya Sastri, M.A., Ph.D., by his work as teacher and researcher for the last fifteen years and more in the sphere of advanced Sanskrit and Tamil studies, has achieved high distinction among Oriental scholars in South India. Besides specialising in Vyākaraṇa and Alamkāra in connection with his M.A. course in 1913-14, he had opportunities of studying the Bhāṭṭadīpikā (the Nivānta portion) in Mīmāṃsā, the Prasthāna-traya-bhāṣya of the Advaita-Vedānta and Gadādhara's Vyutpattivāda in Nyāya. I happen to be one of his teachers and he attended my classes in the Dhvanyāloka and the Vyaktiviveka in 1913-14 and in the Vyutpattivāda in 1926-28. Between 1926 and 1932, he was working as assistant editor in the Tamil Lexicon office of the Madras University. During this period, he qualified himself for the Madras Degree of Ph.D., on a thesis on 'Tamil grammatical literature as compared with Sanskrit grammatical literature'. This thesis was highly commended by Orientalists like Dr. Jules Bloch and Dr. Barnett and Philologists like Dr. Turner.

He has equipped himself with a high degree of specialistic proficiency in Tamil Grammar and Linguistics; and he combines this qualification with high attainments in Sanskrit, a high standing as teacher of Sanskrit and Tamil in advanced stages of Oriental education and a sound administrative experience in Oriental institutions.

Sd/-

S. Kuppuswami Sastri

Hony. Prof. of Sanskrit

&

Dean of the Faculty & Oriental Studies,
Annamalai University.

HINDU - REVIEWS OF THE BOOK

TOLKAPPIYAM

TOLKAPPIYAM: By Dr. P. S. Subrahmanya Sastri: Porul Atikaram Part I—Akattinai and Purattinai. Published by the Kuppaswami Sastri, Research Institute, Myslapore, Madras, 1949. (Price Rs. 2.)

Tamil has inherited all the best in its sister language, Sanskrit, but at the same time has not shed her originality and individuality. This fusion of two cultures is nowhere better exhibited than in the field of grammar. Tolkappiyam, the earliest extant Tamil grammar, has a chapter entitled Poruladhikaram, which in the garb of detailing rules of poetics reveals a true picture of the social pattern in the land of those bygone days (though Dr. Sastri would not subscribe to this view—vide page 4, note 4). The whole field of human activities was divided under two heads, i.e., *Aham* dealing with love and *Puram*, with warfare and administration.

This chapter has been masterfully and elaborately commented upon by learned scholars in the past, among whom the names of Ilampuranar and Naccinarkiniyar stand uppermost. But, since a long period of time had elapsed between the date of the text and the dates of the commentaries and as literature had grown enormously in the land in the meanwhile and as the sutras of the text were very short, terse and not easy of understanding, it was no wonder that each commentator had to go his own way in interpreting them. Even the shape of the sutras was differently taken by each of the commentators. The number of sutras as held by Ilampuranar was not the same as by Naccinarkiniyar—what the former would take as two sutras the latter would group into one. So Dr. Sastri whose aim was to explain in English the true significance of Tolkappiyam according to his own understanding of it, had to hack his way through a forest. He had to give a new place to a sutra (No. 16 in his book); to trace interpolations both in the text and in the commentaries. For example, he feels sutra 66 beginning with *Athuve Thanum* is an interpolation and the portion of Naccinarkiniyar's commentary on Rule No. 10 beginning with *Thanpayan* also spurious. Most often he accepts Ilampuranar whom he calls straightforward and sound and rejects Naccinarkiniyar as unscientific, far fetched, laboured and extravagant. In some places he disagrees with both the commentators and suggests new meanings. (Vide Sutra 18).

While reading the text, the editor has made certain observations which throw light on the social and religious conditions of the times and some of them may be enumerated:

(a) The Dravidians and Aryans should have lived so closely for a long time that the Dravidians took three Rig Vedic deities as the guardian deities of the three *tinai*s, *mullai*, *marutam* and *neytal*. As regards *Murukan*, most of the Tamil scholars of the present day think that He is a Dravidian God. Why they think so is a thing to be investigated. (Page 5).

(b) *Mayon* means Vishnu; what is its derivation?... It is better to have the meaning 'one having *Lakshmi*'. (P. 9).

(c) *Mayon* is elder to *Ceyon*, and *Ventan* holds a higher position than *Varunan*. (P. 16).

(d) At the time when Tolkappiyam was written *Varnasramadharm* was in vogue in Tamil country. (Page 51).

In this edition the *sutra* is given in Tamil, then its transliteration into Roman script is made. A translation of the *sutra* is then given and critical notes follow.

Thus the book is a critical and comprehensive edition of Tolkappiyam in English and the learned author and publisher are to be congratulated on this. It is hoped that the other sub-chapters of Poruladhikaram will soon follow.

To make the book more useful to the beginner the editor's explanations of the texts might be made fuller, with suitable examples, if possible. The translations too could be made clearer than the following, for example:

(a) Others also may be servants, when they may be the heroes and heroines of *kaikkilai* and *peruntinai*. (Sutra 25).

(b) *Kaikkilai* is suggested when a lover carried away by uncontrollable passion at the sight of an immature girl, satisfies himself with the expressions that he suffers for no wrong of his and she wrongs to him on his receiving no reply from her.

8.2.1950

11.10.1953

TOLKAPPIYAM — PORUL-ATIKA RAM: By Dr. P. S. Subrahmanya Sastri. (The Kuppaswami Sastri Research Institute, Myslapore, Madras. Rs. 2.)

Porul-Adhikaram, the third division of Tolkappiyam, the earliest extant Tamil Grammar, deals with poets. Detailing the subject matter suitable for Tamil poetry, the book furnishes a volume of information regarding the culture and customs prevailing in the Tamil land during those by-gone days and as such is very important for researchers in the field. Dr. P. S. S. Sastri who has done yeoman service to the study of ancient Tamil grammar and literature, has in this volume given to the world his commentary on three chapters of Porul-Adhikaram, i.e., *Kalaviyal*, *Karpiyal* and *Porul-Iyal*, all of which deal with marriage in the old Tamil country among its indigenous folk and the life of the people after marriage. They form the basis for later poetical compositions in the land and as such reveal the conception of the Tamils regarding the principles of literary criticism. The book has already been annotated and commented upon by eminent Tamil critics, but Dr. Sastri's work is important for two reasons, i.e., its appearance in English and its preparation based on comparison with Sanskrit literary and grammatical studies. The text is re-arranged rationally and its meaning is given in English and critical notes are added. Views of early commentators are compared and criticised and at places new views are stated. Thus the publication is a very valuable addition to our knowledge on the subject and as a first attempt to popularise the book in foreign lands is highly commendable.

10.11.1957

TOLKAPPIYAM (Part III): By P. S. Subrahmanya Sastri (Published by the Kuppaswami Sastri Research Institute, Myslapore, Madras-4. Rs. 2.)

Prof. P. S. Subrahmanya Sastri has been long engaged in introducing the earliest extant Tamil grammar, *Tolkappiyam*, with his commentary to the English-knowing public and his final work on the subject, which is on *Meyppadu*, *Uvamai*, *Ceyyul* and *Marapu* is now noticed. These chapters deal with the four divisions of Tamil Poetics, i.e., expression of emotions, similes, prosody and traditional usage. They form the final chapters of Porul Adhikaram of *Tolkappiyam*. They have been elaborated by early commentators like Ilampuranar, Nachinarkiniyar and Perasiriyaar and the learned editor has added his own commentary based on these earlier ones and on his knowledge of similar works in Sanskrit.

The text is given in Tamil and Roman scripts and is followed by the editor's commentary in English. The commentary includes notes detailing the differences in views of early commentators and Prof. Sastri's own reasons for differing from some of them. Elaborate quotations are given from Tamil and Sanskrit sources either as parallels or as authorities.

Translation of this difficult work has been very carefully done and criticisms and notes are learned. Thus the publication is a very valuable addition to our knowledge of ancient Tamil poetry and its contents and our congratulations are due to the learned Professor and the Kuppaswami Sastri Research Institute for this successful conclusion of a difficult endeavour. v.

10.11.57

**Books Written by
Dr. P.S. Subrahmanya Sastri**

- 1-14 Lectures on Patañjali's Mahābhāṣya
(1-6 already published; 7-14 to be published)
15. Mahābhāṣya-prakāśikā (āhnikatrayam) (in Sanskrit)-
manuscript
16. Gairvāṇīgranthānucaritam - manuscript
17. History of Sanskrit Literature (in Tamil)
18. History of Sanskrit Language (in Tamil)
19. Tonivilakku (Tamil rendering of Dhavanyāloka)
20. A study of Kālidāsa's Kumārasambhava (Canto I)
21. A critical study of Vālmīki Rāmāyaṇa
22. Comparative grammar of the Tamil Language
23. Tolkāppiyam - Eḷuttatikāram with Tamil commentary
24. Tolkāppiyam - Eḷuttatikāram with English commentary
25. Tolkāppiyam-Collatikāra-k-kuṛippu.
26. Tolkāppiyam-Collatikāram with English Commentary
- 27-29 Tolkāppiyam-Poruḷatikāram
30. Tirukkural - Aṟattupāl with Bālar - urai
31. Tirukkural - moḷi-nūl
33. Historical Tamil Reader
34. An enquiry into the relationship of Sanskrit and Tamil
35. History of Grammatical Theories in Tamil and their
relation to the Grammatical Literature in Sanskrit
36. Saṅganūlgaḷum Vaidikamārgamum (in Tamil)
37. Vāsukivaḷḷuvam (a drama in Tamil - lost)
38. Synopsis of Indian Systems of Philosophy
39. Hindu-mata viṇā-viḍai (in Tamil)
40. Modern Tamil Grammar
41. Research work on Puṛaṇāṇūru (lost)

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TOLKĀPPIYAM - PORUḤATIKĀRAM

I. AKATTINAI-Y-IYAL

(Chapter describing the poruḥ found in love-poetry)

1. கைக்கிளை முதலாப் பெருந்திணை யிறுவாய்
முற்படக் கிளந்த வெழுதிணை யென்ப.

Kaikkilai mutal-ā-p perun-tinai y-iruvāy
Mur-paṭa-k kiḷanta v-elu-tinai y-enpa.

They say that the groups commencing with *kaikkilai* and ending with *peruntinai* mentioned before are the seven *tinai*s.

Note 1. The *uddēśya* in the *sūtra* is *kaikkilai-mutal-ā-p-peruntinai-y-iruvāy* and the *vidhēya* is *elu-tinai*. Hence *kaikkilai-mutal-ā-p-peruntinai-y-iruvāy* should be taken as *anmoli-t-tokai*. The group is *kaikkilai*, *mullai*, *kuriñci*, *pālai*, *marutam*, *neytal* and *peruntinai*. This is understood from the *sūtras*.

Māyōṇ mēya kāturai y-ulakam-um ... (Akat. 5).
Naṭuvu-nilai-t tinai-y-ē ... (Akat. 11).
Vākai tāṇ-ē pālaiyatū purāṇ-ē (Purat. 73).

Ḥampūraṇar gives an alternative meaning where the *uddēśya* and the *vidhēya* are inverted. The first meaning seems to be better if we compare the style of this *sūtra* with that of the first *sūtra* in the *Eluttatikāram*. In the first interpretation he has taken *kiḷanta* to be a finite verb and in the second *peyar-eccam* qualifying *elu-tinai*. Since the names *kaikkilai*, *mullai* etc., and their order were already mentioned by Tolkāppiyaṇar's predecessors, it may be taken as *peyar-eccam* qualifying *kaikkilai-mutal-ā-p-peruntinai-y-iruvāy* rather than *elu-tinai*.

Note 2. There is difference of opinion in the interpretation of the word *tinai* between Ḥampūraṇar and Nacciṇārkkiniyar. The former takes it in the sense of *poruḥ* (*padārtha*) and the latter in the sense of *olukkam* (conduct, amorous state). Since *tinai* connotes *mutar-poruḥ*, *karu-p-poruḥ* and *uri-p-poruḥ* and *olukkam* can refer only to *uri-p-poruḥ*, Ḥampūraṇar's interpretation is sound. Ḥampūraṇar himself mentions this argument in the next *sūtra*.

Note 3. The expressions *mur-paṭa-k-kiḷanta* and *enpa* suggest that this classification of *aka-t-tinai* (*padārthas*)

described in poems dealing with love) was not done by Tolkāppiyāṇār, but was already done by his predecessors.

Note 4. *ā* is the curtailed from of *āka*; *iruvāy* is a noun meaning *iruti-y-iṭam* and hence *iruvāy* and *irū* have the same meaning. The word *vāy* is frequently used as a noun in the sense of *place* in Sangam classics. cf. *E-v-vāyūṇ kavara* (Neṭunal. 17).

Note 5. *Ēl+tiṇai* becomes *ēlu-tiṇai*. This usage suggests that the change of *ēl* to *ēlu* takes place not only when the following word denotes measurement, weight or number as is mentioned in Tol. Elut. 390, but also in other places. Hence the word *ēlu-tiṇai* here is a *jñāpaka* to the extension of the *sūtra* Tol. Elut. 390.

Note 6. *Poruḥ-atikāram* is the section which deals with *poruḥ* described in Poetry. Hence it may be called the section on the Science of Poetics. This is clearly seen from the expression *pāṭalutṭpayinṇaravai* in the third *sūtra* here. Iḷampūraṇar has stated the same in his sentence '*poruḥ eṇṇatu yātō eṇiṇ, mēr collappaṭṭa collin unarappaṭuvatu*'. The section dealing with the Science of Poetics naturally follows the sections dealing with Phonology and Morphology and Syntax. It consists of nine *iyals* or chapters:—*akattiṇai-y-iyal*, *purattiṇai-y-iyal*, *kaḷaviyal*, *karpiyal*, *poruḷiyal*, *meyppāṭṭiyal*, *uvama-v-iyal*, *ceyyuḷ-iyal* and *marapiyal*.

Note 7. *Akattiṇai-y-iyal* deals with the *poruḥ* found in love-poetry in general. The word *akam* which means *mind* is first taken to mean *the love felt in mind by the lovers* and then *love-poetry*. Hence *akam* in the word *akattiṇai-y-iyal* means 'love-poetry' and is an *ākupeyar*.

Note 8. The word *mur-paṭa* is taken by Naccinārkkiniyar to suggest *piṇ-paṭa* with reference to the seven *puṇa-t-tiṇai* in the second chapter. It seems that it is far-fetched. It may be due to the fact that the two lines

Veṭci mutal-ā-p pāṭā n-iruvāy

Murpaṭa-k kiḷanta v-ēlutiṇai y-eṇṇa are missing in the first *sūtra* of the *Purattiṇai-y-iyal*.

Note 9. The word *tiṇai* in this *sūtra* denotes *akattiṇai*. This is suggested by the mention of *akattiṇai* in the last *sūtra* of this *iyal* and the first *sūtra* of the next *iyal*:—

Purattiṇai maruṅkiṇ porunti n-allatū

Akattiṇai maruṅki n-aḷavuta l-ila-v-ē (Akat. 58.)

Akattiṇai maruṅki n-aṭṭirapa v-unarntōr

Purattiṇai y-ilakkaṇan tirappaṭa-k- kiḷappin (Purat. 1.)

2. அவற்றுள்,

கடுவ ணைத்திணை கடுவண் தொழியப்

படுதினா வையம் பரத்திய பண்பே.

Avarruḷ

Naṭuva n-ain-tiṇai naṭuvana t-oliya-p

Paṭu-tirai vaiyam pāṭtiya paṇṇ-ē.

Of them the middle five except the middle one are of the nature of owning land surrounded by seas apportioned to them.

Note 1. There is difference of opinion in the construction of the word *oliya*. Iḷampūraṇar takes it to be a *vinai-y-eccam* modifying the *peyar-eccam*, *pāṭtiya*. He also mentions that some took it as a finite verb forming the predicate of *paṇṇū*. Since *paṇṇū* is in the singular number and *oliya* should be taken as plural verb, it seems to me that it might have been an interpolation. Naccinārkkiniyar takes it to be a *vinai-y-eccam* modifying *ceytār* (understood). If *ninra* is taken to be understood after *oliya*, the phrase *naṭuvanaṭu oliya ninra* may be taken as an adjectival phrase, qualifying *naṭuvan-aintiṇai*. *Naṭuvan* is a noun meaning 'the middle place' and *naṭuvanaṭu* is a *vinaiyāl-aṇaiyum* *peyar*, literally meaning 'that which has the middle place.' Since the *kurippu-vinai* (appellative verb) has generally a noun for its stem, it is wrong to have taken *naṭuvan* as an adverb in the Tamil Lexicon of the University of Madras.

Though Naccinārkkiniyar does not differ in the interpretation of the *sūtra* from Iḷampūraṇar, yet the manner of interpretation is laboured and is not as direct as that of Iḷampūraṇar.

3. முதல்கரு வுரிப்பொரு ளென்ற மூன்றே

துவலுந் கால முறைசிறத் தனவே

பாடலுட் பயின்றவை காடுந் கால.

Mutal-karu v-uri-p-poru l-eṇṇa mūṇṇ-ē

Nuvalun kālai murai-ciṇan taṇa-v-ē

Pāṭalutṭ payinṇaravai nāṭuṇ kālai.

On examining the *padārthas* used in poetry, those of them which are important in their order are *mutar-poruḥ*, *karu-p-poruḥ* and *uri-p-poruḥ*.

Note 1. *Avarruḷ* is taken here from the previous sūtra and it means *attiṇaiyul*=*apporuḷkaḷul*.

Note 2. This sūtra classifies *poruḷ* primarily into three.

Note 3. The word *murai* means order; it is here a noun in the third case with the suffix being dropped. Iḷampūraṇar infers from the expression *murai ciṇantaṇa* that *mutar-poruḷ* is more important than the other two and *karu-p-poruḷ* is more important than *uri-p-poruḷ*. Naccinārkkinīyar takes it in the reverse order. He states that *karu-p-poruḷ* is more important than *mutar-poruḷ*, and *uri p-poruḷ* is more important than *karu-p-poruḷ*. Since time and place which form the *mutar-poruḷ* are primarily necessary for all padārthas, Iḷampūraṇar's interpretation is more natural than Naccinārkkinīyar's.

Note 4. The world *pāṭalul* is very significant. It tells us that the whole section—Porulatikāram deals with Poetry and not History of the Tamil country or social customs.

The next sūtra tells us the classification of *mutar-poruḷ*.

4. முதலெனப் படுவது நிலம்பொழு திரண்டின்
இயல்பென மொழிப வியல்புணர்ந் தோரே.

Mutul-ena-p paṭuvatu nilam-polut-iraṇṭin
Iyalp-ena molipa v-iyalp-unarn tōr-ē.

Men of the world say that *mutar-poruḷ* consists of place and time.

What then is the region for each *tiṇai*?

5. மாயோன் மேய காடுறை யுலகமும்
சேயோன் மேய மைவரை யுலகமும்
வேந்தன் மேய தீம்புன லுலகமும்
வருணன் மேய பெருமண லுலகமும்
முல்லை குறிஞ்சி மருத நெய்தலெனச்
சொல்லிய முறையாற் சொல்லவும் படுமே.

Māyōṇ mēya kāṭurai y-ulakam-um
Cēyōṇ mēya mai-varai y-ulakam-um
Vēntaṇ mēya tīm-puṇal l-ulakam-um
Varuṇaṇ mēya peru-maṇal-ulakam-um
Mullai kuriñci maruta neytal-ena-c
Colliya muraiyār colla v-um paṭum-ē

The forest region presided by Viṣṇu, the mountain region presided by Murukaṇ, the region of sweet waters presided by Indra, and the region of extensive sand presided by Varuṇa are

said to be in the order mentioned, *mullai*, *kuriñci*, *marutam* and *neytal*.

Note. 1. This sūtra tells us the *nilam* or region of each of the four *tiṇais* which have their regions apportioned.

Note. 2. Both Iḷampūraṇar and Naccinārkkinīyar take the four *ulakamum* as the subject, *collavumpaṭum* as the predicate and *mullai*, *kuriñci*, *marutam* and *neytal* as subjective compliments. Since *mullai* and the other three have been mentioned in the second sūtra *supra*, it seems to me that we may take *mullai kuriñci marutam neytal eṇa-c colliya* as the subject, the four *ulakam* as nouns in the seventh case with the suffix being dropped and *colla* as an infinitive forming the predicate of *mullai* etc. the subject of *paṭum* which means 'is appropriate'. We find such a usage in *vañcarai y-añca-p paṭum* (Tiruk. 824). Then the meaning of the sūtra may be given thus:—It is appropriate that the said terms *mullai*, *kuriñci*, *marutam*, and *neytal* may also be applied to the forest, region presided by Viṣṇu, the mountainous region presided by Murukaṇ, the sweet-water region presided by Indra and the extensive sand region presided by Varuṇa. In that case the particular *um* after *colla* is significant being an *eccavummai*.

Note. 3. This is one of the important sūtras in the Tolkāppiyam which tell us that Dravidians and Aryans should have lived together so closely for a very long time that the Dravidians took three Ṛg vēdic deities as the guardian deities of the three *tiṇais*, *mullai*, *marutam* and *neytal*. As regards *Murukaṇ*, most of the Tamil scholars of the present day think that He is a Dravidian God. Why they think so is a thing to be investigated. A study of the Tirumurukāruppaṭai, and the Paripāṭal in the Tamil Literature and the Mahābhārata and the Rāmāyaṇa in the Sanskrit Literature has made me doubt the veracity of the statement that *Murukaṇ* is a Dravidian God. The following parallels regarding *Murukaṇ* found in the Tamil Literature and the Sanskrit Literature deserve careful scrutiny at the hands of scholars:

Mū-v-eyil murukkiya muraṇ-miku celvaṇum

...

Ulakaṇ kākku m-onru-puri koḷkai-p

Palar-pukaḷ mūvarun talaiva r-āka

...

Nālvē r-iyarkai-p patinoru mūvarotu

... ..

Antara-k koṭṭināṇ vantutan kāṇa-t

Tāvil-koṭṭakai maṭantaiyoṭu ciṇṇāḷ

Āvi naṇ-kuṭi y-acaitaḷ-u m-uriyaṇ

(Tirumu. 154—176).

Tatō dēvās-trayastrimśad-diśaśca sadigīśvarāḥ|

Rudrō dhātā ca viṣṇuś-ca yamaḥ pūṣāryamā bhagaḥ||

Prthag bhūtāni cānyāni yāni dēvagaṇāni vai|

Ājagmus-tē-adbhutan draṣṭum kumāraṇ jvalanātmajam||

(M. B. Anuśāsana 133, 15-17).

Arūvar payanta āramar celva

(Tirumu. 255).

Tāstu ṣaṭ-kṛttikā garbham pupuṣur jātavedasaḥ|

(M. B. Anuśāsana 133,8).

Vāṇōr vaṇaṅku-viṇ rāṇai-t talaiva

(Tirumu. 260)

Sāināpatyēna tan dēvāḥ pūjayitvā guhālayam

(M. B. Anuśāsana. 133, 28).

Kōli y-ōṇkiya venṇaṭu viṇaṭ-koṭi

(Tirumu. 38.)

Kukkutaś cāgninā dattas tasya kētur-alāṅkṛtaḥ

(M. B. Vana. 229, 41).

Umaiyoṭu puṇarnta kāma vatuvauiyū!

Amaiya-p puṇarcci y-amaiya nerri

Imaiya nāṭṭa-t t-oru-varaṇ koṭṭu

Vilaṅkeṇa viṇṇor vēlvi mutalvaṇ

Viri-katir maṇi-p-pū ṇ-avaṅku-t-tā nittatu

Ariteṇa mārrāṇ vāymaiya ṇ-ātalīṇ

Eri-kaṇaṇ rāṇā-kkuṭāri-koṇ ṭ-avaṇ-uruvu

Tirittitṭ ṭōṇ-iv v-ulakēlu maruḷa

... ..

Vaṭavayīṇ viḷaṅkā l-urāi-y-eḷu makaḷirū!

Kaṭavu l-orumīṇ cālīṇi y-olīya

Arūvar mārraiyōru m-annilai y-ayīṇṇaṇar.

(Paripāṭal. 5, 28-45).

Dēvyā vivāhē nirvṛttē rudrāṇyā bhṛgunandana|

Samāgamē bhagavatō dēvyā saha mahātmanah||

Tatas sarvē samudvignā dēvā rudram upāgaman|

... ..

Varam prayaccha lōkēśa trāilōkya-hita-kāmyayā||

... ..

Na dēvyām sambhavēt putrō bhavataḥ surasattama|

Dhṛtyā dēva nigṛhaṣva tējō jvalitam uttamam|

... ..

Rudras tu tējō-apratimam dhārayāmāsa vāi sadā|

Praskannan tu tatas tasmāt kiñcit tatrāpatad bhuvi|

Utpapāta tadā vahnāu vavṛdhē cādbhutopamam

(M. B. Anuśāsana 130, 61-78).

Vipanna-kṛtyā rājendra dēvatā ṛṣayas tathā|

Kṛttikāś cōdayāmāsur apatyabharaṇāya vai|

Tās tu ṣaṭ kṛttikā garbham pupuṣur jātavedasaḥ|

... ..

Samaṇ garbhaṇ suṣuvirē kṛttikāś tā nararṣabha|

Divyaṇ śaravaṇam prāpya vavṛdhē priyadarśanaḥ|

(M. B. Anuśāsana. 133, 5-12).

The same idea is expressed in Vālmiki's Rāmāyaṇa, Bāla-kāṇḍa, 36th sarga.

Analāṇ raṇ-meyyir pirittu-c

Celva vāraṇaṇ koṭuttōṇ (Paripāṭal 5, 57-58).

Kukkutaś cāgninā dattaḥ (M. B. Vana. 229, 41).

.....Vāṇattu

Vaḷaṇ-keḷu celvaṇ...

.....Aṇi-mayil koṭuttōṇ

Tiruntu-kōṇ ṇamaṇ.....

Iruṅkaṇ veḷ-yāṭ ṭeḷiṇ-maṇi koṭuttōṇ

Āaṅk-avarum pīrurum-amarntu-paṭai y-aḷitta

Maṇiyu maṇṇaiyum vāraṇa-c cēvalum

(Paripāṭal 5, 58-64).

Suparṇō'sya dadāu putram mayūraṇ citrabarhiṇam|

Rākṣasāśca dadus tasmāi varāha-mahiṣāv-ubhāu|

Kukkutaṇ cāgnisaṅkāśam pradadāu varuṇaḥ svayam|

Candramāḥ pradadāu mēṣam ādityō rucirām prabhām|

Chāgam agnir guṇōpētam ilā puṣpa-phalam bahu¹

(M. B. Anuśāsana. 133, 21-23).

Arumukat t-āṇiru tōḷāl venṇi (Paripāṭal 14, 21).

Ṣaḍānanaṇ kumāraṇ tu dvi-ṣaḍ-akṣam dvija-priyam|

Pīnāmsam dvādaśa-bhujam

(M. B.)

Tevvu-k kuṇṇattu-t tiruntu-vē l-aḷutti

A-v-varai y-uṭaittōy

(Paripāṭal 19, 102-23.)

Bibhēda krāuñcam śaktyā ca pāvakiḥ para-vīra-hā

(M. B. Śalya. 47, 91.)

1. There is some difference in the givers of gifts mentioned in the Paripāṭal and the Mahābhārata.

Note 4. Iḷampūraṇar mentions that the *tiṇai* names *mullai*, *kuriñai*, *marutam* and *neytal* sprang from the names of the most important flower of each region. Naccinārkkinīyar does not agree with him, and condemns him on the ground that other flowers also are found in the respective regions and says that, since the words *mullai*, *kuriñci*, *marutam* and *neytal* have been used in Literature in the sense of *iruttal*, *punarcci*, *ūṭal* and *iraṅkal*, the *tiṇais* have been so named. The reason for his saying so is perhaps the sūtra *uri-p-poruḷ-allaṇa mayāṅkarum perum-ē* (Akat. 15).

But he does not interpret it in the sense that all *padārthas* other than *uri-p-poruḷ* may have *mayakkam*. Since a region, the products of the region and the *śṛṅgārāvasthā* described in the region are all called by one of the names *mullai*, *kuriñci*, *marutam* and *neytal*, it may not be safe to assume that the name might have been taken from that of a flower or a particular *śṛṅgārāvasthā*.

Note 5. The presiding deity of every *tiṇai* is *karupporuḷ*. When such is the case, why did Tolkāppiyaṇar mention the presiding deities in the sūtra dealing with the regions of *tiṇais*? Naccinārkkinīyar answers this thus :—He may suggest from it that *pālai* does not have a presiding deity of its own and the presiding deity of a region does not have the possibility of change as other *karu-p-poruḷs* like trees, animals, etc. have.

Note 6. *Māyōṇ* means *Viṣṇu*. What is its derivation?

The Skt. word *mā* which means *Lakṣmī* was used in that sense in early Tamil Literature :—

Cf. *Mā-marutta malar-mārpiṇ* (Pura. 7)

Hence the word *māyaṇ* might have been formed by adding *aṇ* to *mā* to mean *one having Lakṣmī*; the *ā* of *māyaṇ* might have been lengthened in verse for the sake of metre on the strength of the sūtra.

An-nār col-l-un toṭukkuṇi kālai.

Niṭṭum-vali niṭṭalum

(Tol. col. 403)

and the *ā* might have been changed to *ō* on the strength of the sūtra.

Ā-v-ō v-ākum peyar-um-ā r-uḷa-vē

(Tol. col. 195)

Some seem to think that *māyōṇ* means 'a person of dark complexion' and hence *Viṣṇu*. Since the meaning of 'dark color' to the word *mā* may have come from *Lakṣmī* through the

meaning of 'beauty', it is better to have the meaning 'one having *Lakṣmī*'

Mēya is the curtailed form of *mēviya*. Hence it is an example for *Syncope*. It is called by Tamil grammarians *iṭai-k-kurai*.

Kāṭurai-y-ulakam is a compound word made up of three *kāṭu*, *uraiyum*, and *ulakam*.

Cēyōṇ. The word *cēy* was used in the sense of *redness* and *Skanda* in early Tamil Literature :—

cf. *Cēy-urra kār-nir varavu* (Paripā, 11, 114)

Cēy-kūṇṇam (*ibid.* 6, 69).

and also it was used in the sense of *son*.

Tayarataṇ-cēy (Periyatiru. 3, 19, 6).

If it originally meant *redness*, the word *cēyaṇ* should have been formed by adding *aṇ* to *cēy* to mean 'a man of red complexion.' If, on the other hand, it originally meant 'child', *cēyaṇ* should have been formed in the same way as before by adding *aṇ* to *cēy* with the difference that, here, *aṇ* conveys no meaning. In that case *cēyaṇ* and Skt. *Kumāra* will convey the same sense. Then it might have been applied to *Skanda*. The *a* or *cēyaṇ* should then have been lengthened to *ā* for the sake of metre and *ā* should have been changed to *ō* in verse as the case of *māyōṇ*.

Mai-varai-y-ulakam. *Mai* means 'dark cloud.' Hence *mai-varai-y-ulakam* literally means 'the region where dark clouds rest' and hence it means 'mountainous region'. It is a compound word made up of these words *mai*, *varaiyum* and *ulakam*.

Vēntaṇ here means *Indra*; hence scholars derive it from *dēvēndra*; *dēvēndra* may become *tēvēntaṇ* in Tamil and *tē* should have been dropped. In that case *vēntaṇ* for *tēvēntaṇ* is an example of partial *Aphesis*. Later on the word might have extended its meaning to denote *king* in general. It had its curtailed form also in *vēntū* :—

Cf. *Pāṭu-turai murriya korra vēntē* (Pura. 21.)

Tim-puṇal-ulakam. The appropriateness of the epithet *tim* to *puṇal* deserves to be noted. The word literally means 'the region of sweet water'. The epithet *tim* is used to distinguish it from *peru-maṇal-ulakam* which is *uvar-puṇal-ulakam*.

Similarly the epithet *peru* to *maṇal* in the word *peru-maṇal-ulakam* is to distinguish sea coast from 'tiny sand islets in rivers'.

Colliya is a *viṇaiyāl-aṇaiyum-peyar* meaning *collapaṭṭana*.

Muraiyāṇ means 'respectively'. The use of the word testifies that Tolkāppiyāṇār is a scientific grammarian.

What then is the season for each *tiṇai*?

6. கரு மாலையு முல்லை.

Kār-u mālai-y-u mullai.

(It is appropriate that) *mullai* is applied to winter season and the first third part of the night.

Note 1. The words *ēṇa collavum* and *paṭumē* are taken here from the previous *sūtra*.

Note 2. Time was divided into *perum-polutū* or season or part of a year and *ciṇupolutū* or part of a day.

Note 3. This *sūtra* and the next are taken as one *sūtra* by Naccinārkkiniyar, which is not scientific.

Note 4. The sentence 'mutal-karu-uripporuḷ eṇnummūṇru-pāluṇ koṇṭu ōr-tiṇaiyām eṇru kūṇinārēṇum ōru pāliṇaiyūn tiṇai-y eṇru a-p-peyarāṇ ē kūṇinār', in the Naccinārkkiniyam is not necessary, since the three—mutar-poruḷ, karu-p-poruḷ and uripporuḷ are not collectively said as *tiṇai* by Tolkāppiyāṇār. Besides Naccinārkkiniyar has stated so, since *tiṇai*, according to him, is *olukkam* and not *poruḷ*. He does not seem to have understood that *poruḷ* meant *padārtha* and not *object*.

Note 5. The months of *āvaṇi* and *purattāci* are considered to be winter season. The word *mālai* connotes the first four hours of the night. But at present *mālai* connotes *sunset*.

Note 6. The *uddēśyā* in the *sūtra* is *mullai* and the *vidhēya* is *kārum mālaiyum*.

Note 7. The word *kār* which originally denoted black object, began to denote the winter season through its extended meaning—the black cloud.

1. cf. The word *mahākāla* in the sentence grīṣmābhiddhāṇaḥ hpulla-mallikā-dhavalāṭṭahāsō *mahākālah* (Bāṇa's Harṣacarita.)

7. குறிஞ்சி

கடிகர் யாம மென்மஞர் புலவர்.

Kuriñci

Kūtir yāma m-eṇmanār pulavar.

Learned men say that *Kuriñci* is applied to *śarad-ṛtu* or autumn and second third part of the night.

Note 1. *Śarad-ṛtu* consists of the months of *Aippaci* and *Kārttikai*.

Note 2. *Naccinārkkiniyam*, Damodaram Pillai edition, reads *vaikarai* and Bhavanandam Pillai edition reads *viṭiyal*.

8. பனியெதிர் பருவமு முரித்தென மொழிப.

Pani-y-etir paruvam-u m-uritt-eṇa molipa.

They say that the *hēmanta-ṛtu* or the first half of the dewy season also deserves to be taken under *Kuriñci*.

Note 1. The word *Kuriñci* is taken here from the previous *sūtra* and is changed to *kuriñcikkū*.

Note 2. The mention of *pani-y-etir-paruvam* in a separate *sūtra* suggests that *Kuriñci* is applied primarily only to *kūtir*.

Note 3. *Hēmanta-ṛtu* consists of the months of *Mārkaḷi* and *Tai*.

Note 4. The statement in *Naccinārkkiniyam* 'urittu eṇṛatanār kūtir-perṛa yāmam-um muṇ-pani perṛu varum eṇa-k kolka' does not seem to be sound, since *yāmam* refers to the second third part of the night and *muṇ* in *muṇ-pani* refers to the first third part of the night.

9. வைகறை விடியன் மருதம்.

Vaikarai viṭiyāṇ marutam.

Marutam is applied to the last third part of the night and daybreak.

Note 1. *Naccinārkkiniyam* reads *vaikuru-viṭiyal* and takes it as *ummaittokai* of *vaikurutal* and *viṭiyal*, where *tal* of the former is dropped. The term *vaikuru-viṭiyal* is used in *vaikuru-viṭiyal-iyampiya col-l-ē* (Purāṇa. 233) to denote 'early dawn.'

Note 2. The *perum-polutū* is not mentioned here. Hence all the seasons of the year may be taken under *marutam*.

Note 3. This *sūtra* and the next which deals with *neytal* are read as one *sūtra* in the *Naccinārkkiniyam*.

Note 4. The word *vaikarai* is, according to some, used to denote daybreak also. Cf. Tamil Lexicon.

10. எற்பாடு

நெய்த லாதன் மெய்பெறத் தோன்றும்.

Erpāṭu

Neyta l-ātan mey-pera-t tōṇrum.

Neytal is applied to afternoon.

Note 1. *Iḷampūraṇar* says that, since *perum-pōlutū* is not mentioned, all the seasons of the year may be taken under *neytal*. The same idea is mentioned in page 25 of *Iraiyāṇār-Akapporuḷ*. *Nacciṇārkkīṇiyar*, on the other hand, says that the expression *meypera* in the *sūtra* suggests that spring, summer and winter are the *perum-pōlutū* with reference to *marutam* and *neytal*.

Note 2. The statement in the *Nacciṇārkkīṇiyam* at the end '*itanpayaṇ ivviraṇṭu nilattukku marrai mūṇru kalam-um perumpāṇmai vāratēṇṟalām*' is an interpolation since the same idea has been mentioned before.

Note 3. The expression *poruḷ pera* in Bhavanandam Pillai edition of the *Nacciṇārkkīṇiyam* should be *meypera*.

Note: 4. The word *erpāṭu* began to be used to denote morning also. Cf. Tamil Lexicon.

11. நடுவு நிலைத் திணையே நண்பகல் வேனிலொடு

முடிவுநிலை மருங்கின் முன்னிய நெறித்தே.

Naṭuvu-nilai-t tiṇai-y-ē naṇpakal vēṇiloṭu

Muṭivu - nilai maruṇkiṇ munṇiya nerittē.

The *tiṇai* in the middle has for its region that which is suited to the middle part of the day associated with spring and summer.

Note 1. *Naṭuvu - nilai-t-tiṇai* is taken to mean *pālai*. *Pālai* is not mentioned in any of the previous *sūtras*, though the first *sūtra* refers to seven *tiṇais* and the second *sūtra* refers to that which is in the middle among the five leaving *kaikkilai* and *peruntṇai*. But in *Purattiṇai-y-iyal* we find

Vākai tāṇ-e pālaiyatu purāṇ-ē (Tol-Poruḷ. 73) where *pālai* is said to be the *akattiṇai* having its corresponding *purattiṇai* in *vākai*. Hence we have to infer that *pālai* is the fourth in the list of seven *akattiṇais*. Since *Tolkāppiyaṇār* does not mention all the seven in order in the first *sūtra*, it

is clear that the enumeration of the same in a particular order was done by his predecessors.

Note 2. *Naḷ + pakal* has to become *naṭ-pakal*; for the sake of euphony, the nasal *ṇ* is substituted for the voiceless *ṭ*.¹

Note 3. Since the word *vēṇil* alone is used without the adjunct *ila* or *mutu*, it refers to both. *Iḷavēṇil* refers to the Tamil months *Cittirai* and *Vaikāci* and *mutuvēṇil* to *Āṇi* and *Āṭi*.

Note 4. Since *perum-pōlutū* occupies a position superior to *cirupōlutū*, the suffix *oṭu* is used with *vēṇil* and *naṇ-pakal*.

Note 5. The expression *muṭivu-nilai-maruṇkin* is taken to mean 'in the company of' by *Iḷampūraṇar* and 'in the land suited to' (*pālai*) i. e. *kuṇiṇci* and *mullai* by *Nacciṇārkkīṇiyar*; he takes *nilai* to mean *nilam*. The expression *munṇiya nerittē* is taken by *Iḷampūraṇar* to mean 'has the region thought over (by the author)'.

12. பின்பனி தானு முரித்தென மொழிப.

Pin-pani tān-u m-uritt-ēna molipa.

They say that *śisira-ṛtu* also is suited to it.

Note 1. *Pin-pani* refers to the months *Māci* and *Paṇkuṇi*.

Note 2. *Iḷampūraṇar* thinks that, since that author has mentioned *pin-pani* in a separate *sūtra*, it is not so important as *vēṇil*.

Note 3. *Nacciṇārkkīṇiyam* says that the word *tān* in the *sūtra* suggests that there is no *ciru-pōlutū* with reference to *pin-pani*; but the words *tān* and *tām* are used generally for euphony by *Tolkāppiyaṇār*. Cf.

Ākkan tāṇē kāraṇa mutarrē (Tol. Col. 21).

Ukaran tāṇē kuṇriya l-ukaram (*Ibid.* 123).

Vērrumai tāṁ-ē y-ēl-ēna molipa (*Ibid.* 62).

Hence the last three lines in *Nacciṇārkkīṇiyam* seems to be an interpolation.

Then arose the question whether there is the possibility for the *tiṇais* to have *nilam* and *pōlutū* other than what are mentioned above. This is answered in the next *sūtra*.

13. திணைமயக் குறுதலுக் கடிநிலை யிலவே

நிலனொருங்கு மயங்குத லில்லென மொழிப

புலனன் குணந்த புலமை யோரே.

each *tiṇai* in the 5th sūtra, there is difficulty in apportioning each *uripporuḷ* to particular *tiṇai*. The difficulty has to be solved only from tradition that *puṇartal*, *pirital*, *iruttal*, *iraṅkal* and *ūṭal* are respectively the *uripporuḷ* of *kuriñci*, *pālai*, *mullai*, *neytal* and *marutam*. But Iḷampūraṇar comes to this conclusion mostly through the *tantra-yukti* 'molinta poruḷoṭu oṇra vaittal' and Naccinārkkkiṇiyar, through the suggesting capacity of *tēruṅkālai*.

Note 2. The order of *uripporuḷs* in this sūtra is very natural. *Pirital* happens only after the agreement of the lovers to marry, *iruttal*, *iraṅkal* and *ūṭal* happen only after marriage.

Note: 3. The author might have read in sūtra 5 the second line as the first, the first line as the second, the third as the fourth and the fourth as the third. Since *Māyōṇ* is elder to *Cēyōṇ* and *Vēntaṇ* holds a higher position than *Varuṇaṇ*, the author, perhaps, has preferred the existing order.

How many kinds of separation are there?

16. இருவகைப் பிரிவு நிலைபெறத் தோன்றலும்
உரிய தாரு மென்மனார் புலவர்.

Iru-vakai-p pirivu nilai-perat-t tōṇṇalum
Uriya t-āku m-enmanār pulavar.

Learned men say that separation may be classified in two ways.

Note 1. Naccinārkkkiṇiyam reads *tōṇṇinum* in place of *tōṇṇalum*.

Note 2. Naccinārkkkiṇiyar takes *pin-pani* from sūtra 10 and makes it the subject of *uriyatu ākum*; *iruvakai-p-pirivu*, he takes it, to refer to the separation by land and the separation by sea. Hence his meaning to this sūtra is 'learned men say that *śiśira-ṛtu* is proper to the separation both by land and sea.' He takes *nilai-pera* to mean 'according to their position'. It is not quite clear why he has interpreted this sūtra in that way.

Note: 3. Naccinārkkkiṇiyar tells us that *ākum* in the sūtra suggests that even brahmans when they were unable to eke their livelihood could go to foreign lands through sea.

What are those two kinds of separation?

17. கொண்டுதலைக் கழிதலும் பிரிந்தவ ணிரங்கலும்
உண்டென மொழிப வோரிடத் தான.

Koṇṭu-talai-k kalital-um pirint-ava n-iraṅkalum
Uṇṭ-ēṇa molipa v-ōriṭat t-āṇ-a.

They say that taking away (the lady love) with him and both pining after the separation of the object of love come under one class.

Note 1. Naccinārkkkiṇiyam reads *kalīyinum* and *iraṅkinum* in place of *kalitalum* and *iraṅkalum*.

Note 2. Iḷampūraṇar thinks that *koṇṭu-talai-k-kalital* is concerned with *pālai-t-tiṇai* and *pirint-avaṇ-iraṅkal* with *perun-tiṇai*. It seems that the arrangement of the sūtras is against the latter half of his view. *Ōr-iṭattāṇa* is taken by him to mean only in one *tiṇai*.

Note 3. Naccinārkkkiṇiyar splits this sūtra into two: *Koṇṭu-talai-kalīyinum pirintu avaṇ iraṅkinum ōr-iṭattāṇa*; *uṇṭu ēṇa molipa* and the second part means to him that this holds good to *Vēḷāḷas* among the four castes. There are three defects in this:—One is sentence-split or *vākyabhēda*, the other is there are not necessary words in the sūtra to give that meaning to the second part and the third is how *koṇṭu-talai-k-kalital* alone is taken to be the subject of *uṇṭu*.

Note: 4. The singular verb *uṇṭu* is used when the subject refers to two. Under what *tiṇai* should the mental attitude of the lover before his love is reciprocated by the lady be taken?

18. கலந்த பொழுதுங் காட்சியு மன்ன.

Kalanta polutun kāṭci-y-u m-anna.

The mental attitude of the lover both on seeing the lady and meeting her is of the same class, i.e., *pālai-t-tiṇai*.

Note 1. *Kalanta polutū* and *kāṭci* denote *kalanta-polutū nikaḷum maṇa-nikaṭci* and *kāṭciyil nikaḷum maṇa-nikaḷacci* and hence they are *ākupeyar*. They are taken, by Naccinārkkkiṇiyar, to mean the time of their union by mutual consent and the time of their meeting.

Note 2. The meanings given by Iḷampūraṇar and Naccinārkkkiṇiyar are totally different. The former takes *anna* to mean *ōr-iṭattāṇa* where *iṭam*, he says, refers to *kaikkilāi*. Since *kaikkilāi* refers to the mental condition of the lover when his love is not reciprocated, and at the stage when he sees the lady, it is not certain whether his love will be reciprocated or not, I do not agree with his view. Naccinārkkkiṇiyar takes *anna* to mean 'have the same time as *koṇṭu-talai-k-kalital*'; since the previous sūtra, according to him, deals only with the classification of *pālai*, and the *prakaraṇa*

is with reference to *uri-p-porul*, his interpretation seems to be far fetched.

What, then, are *karupporuḷ*?

19. முதலெனப் படுவ தாயிரு வகைத்தே
தெய்வ முணுவே மாமரம் புட்பறை
செய்தி யாழின் பகுதியொடு தொகைஇ
அவ்வகை பிறவும் கருவென மொழிப.
Mutal-ena-p paṭuva t-ā-y-iru vakaittē
Teyva m-unā-v-ē māmaram puṭ-paraḷ
Ceyti yālin pakutiyoṭu tokai-i
A-v-vakai pira-v-un karu-v-eṇa molipa.

The deity, food, beast, tree, bird, drum, profession, *paṇ* or the melody-type of *yāl*, etc., found in the two kinds of *mutar-porul* are said to be *karu-p-porul*.

Note: 1. The first line is taken to be a separate sūtra by Iḷampūraṇar and Naccinārkkiniyar. Both of them feel that, in that case, the idea contained is only the repetition of the content of the 4th sūtra. The suggestion by the repetition stated by Iḷampūraṇar is not clear. Naccinārkkiniyar states that *kaikkilāi*, *peruntiṇai* and *pālai* take the land and season of the *tiṇai* with which they are associated.

Note 2. The first line here tells us that the *karu-p-porul* changes not only in different regions but also in different seasons in the same region. It should be interpreted thus: *ā-y-iruvakaittu (āṇa)* 'mutal eṇappaṭu vataṇkaṇ.

Note 3. It is to be noted that *tiṇai-nilai-makkaḷ* or the permanent residents of each *tiṇai* are not mentioned here, though they are mentioned in the sūtras that follow the next. They have to be taken under the word *pira* in this sūtra.

Note 4. The deities of the four *tiṇais*, *kuriñci*, *mullai*, *neytal* and *marutam* have been mentioned in the sūtra 5. Iḷampūraṇar says that *Durgā* is the deity of *pālai* and Naccinārkkiniyar says that *pālai* takes for its deity that of the *tiṇai* with which it is associated.

Note 5. Naccinārkkiniyar tells in his commentary under the 5th sūtra that *vakai* in this sūtra suggests that each *tiṇai* has its subordinate deities.

Note 6. Tolkāppiyaṇār has not mentioned the food etc. with reference to each *tiṇai*; they are mentioned in detail only by the commentators with variation here and there.

Unā or food.	Kuriñci Tiṇai aiyaṇam.	Mullai varaku mutirai.	Neytal Food got from the proceeds of salt and fish.	Marutam nel	Pālai. Proceeds of decoity.
mā or beast.	yāṇai, puli paṇṇi, karaṇi	māṇ muyal	karā cuṇā	erumai nirṇāy	Emaciated yāṇai, puli etc.
maram or tree	vēṇkai kōṇku	koṇṇai kuruntū etc.	Puṇṇai kaitai	marutū kāñci	iruppai kalli.
puḷ or bird.	mayil kiḷi.	kāṇai- kōḷi	kaṇṇai- kākkai	aṇṇam aṇṇil	paruntū eruvai
paraḷ or drum.	Veriyāṭṭu-p- paraḷ, tonṭa- ka-p-paraḷ	ēru-kōṭ paraḷ	nāvāy-p- paraḷ	nel-l- ari- paraḷ	āṇal- ai-p- paraḷ
ceyti or profes- sion	tēn- alittal	nirai mēytal	mīṇ-paṭuttal uppu-viḷaittal	cuyai-koṇṭa- paraḷ. ulavaṇ	āṇal- laittal.
yāl	kuriñci	cātāri	ceyvali	marutam	pālai.
tiṇai- nilai- makkaḷ peyar	kuravaṇ malai-nāṭaṇ verpaṇ	āyaṇ vēṭṭuvaṇ kurum- poraiṇaṇ	mulaiyaṇ [cērpṇaṇ kōṇkaṇ turaivaṇ	ulavaṇ ūraṇ makilṇaṇ	eyinaṇ mili viṭalai.

Will there be any overlapping among *karupporuḷ*?

20. எந்நில மருங்கிற் பூவும் புள்ளும்
அந்நிலம் பொழுதொடு வாரா வாயினும்
வந்த நிலத்தின் பயத்த வாகும்.

E-n-nila maruṅkiṇ pū-v-uṇ pul-l-um

A-n-nilam poḷutoṭu vārā v-āyinuṇ

Vanta nilattin payatta v-ākum.

Flowers and birds belonging to their respective tract and season, when described with reference to a different tract or season, have to be considered for the time being to belong to that tract and season.

Note: 1. *Nilattaṇ* is *upalakṣaṇa*. Hence *poḷutiṇ* also may be taken into account.

Note: 2. Though *pū* is not mentioned among *karupporuḷ* in the previous sūtra, it is considered so, since it forms a part of the tree mentioned there.

Note: 3. Iḷampūraṇar and Naccinārkkiniyar want to apply this with reference to other *karupporuḷ* also if they

are so found in Literature, the former by the *ulti* 'vantatu konṭu vārātutu muṭittal' and the latter by 'onreṇa muṭittal'.

How are the permanent residents of each *tiṇai* named?

21. பெயரும் வினைபுமென் ருயிரு வகைய
திணைதொழ மரீ இய திணைநிலைப் பெயரே.

Peyar-um viṇai-y-um-eṇ rā-y-iru vakaiya
Tiṇai-toṟu mariya tiṇai-nilai-p peyar-ē.

The names of the permanent residents with reference to each *tiṇai* are of two kinds: one taken from their family and the other from their profession.

Note: 1. The second line is taken by *Naccinārkkiniyar* to mean the family name of each *tiṇai* and the name from the *uripporuḷ* of the same. Hence it has to be split into *tiṇai-toṟu-mariya peyarum* and *tiṇai-nilai-p peyarum*.

This construction is far-fetched; besides the idea conveyed by *tiṇai-nilai-p-peyar* is got by *kilavar* in the next *sūtra*.

Note: 2. *Tiṇai-nilai* is *ākupeyar* and means *tiṇai-nilai-makkaḷ*.

What are they?

22. ஆயர் வேட்டுவ ராடேத் திணைப்பெயர்
ஆவயின் வருவக் கழுவரு முளரே.

Āyar vēṭṭuva r-āṭṭu ut tiṇai-p-peyar
Ā-vayin varūn kilavar-u m-ūlar-ē.

The names of men are *āyar* and *vēṭṭuvar*. Among them there may be chieftains.

Note: 1. This *sūtra* refers to *mullai-t-tiṇai* alone in the opinion of *Iḷampūraṇar* and to *mullai* and *kuriñci* in the opinion of *Naccinārkkiniyar*. This is to be understood only from tradition.

Note: 2. The meaning given by *Nāccinārkkiniyar* is totally different. Among *āyar* and *vēṭṭuvar* there are chieftains both male and female. Since this *sūtra* should first of all give the names of the permanent residents, *Iḷampūraṇar*'s interpretation alone is sound and straightforward.

Note: 3. *Āṭṭuppeyar* and *kilavar* are *upalakṣaṇa* to *makāṭṭuppeyar* and *kilattiya*.

Note: 4. *Āyan* seems to be the family name in *mullai* and *vēṭṭuvan* is the name by profession. This is suggested by the line in *Iḷampūraṇam* 'potuvan āyan enpaṇa kulamparri varum,' But this conflicts with his earlier sentence 'āyar

enpār nirai mēyppār. *Naccinārkkiniyar* thinks that *āyan* and *vēṭṭuvan* are respectively the *viṇai-p-peyar* of the residents of *mullai* and *kuriñci tiṇais*.

Are there *tiṇai-nilai-p-peyar* in other *tiṇais*?

23. ஈனோர் மருங்கினு மெண்ணுங் கால
ஆளு வகைய திணை நிலைப்பெயரே

Ēṇōr ntaruṅkinum eṇṇuṅ kālai
Āṇā vakaiya tiṇai-nilai-p peyar-ē.

On examination, the names of the permanent residents of other *tiṇais* are of the same sort as in *mullai*.

Note: 1. *Naccinārkkiniyam* reads *pāṅkinum* for *mar-unṅkinum*.

Note: 2. *Āṇāvakaiya* is taken by *Iḷampūraṇar* to be made up of *āṇ+a-v-vakaiya* where *āṇ* means 'that place.' *Naccinārkkiniyar* takes it to be made up of *āṇā+vakaiya* where *āṇā* means 'mostly.'

Note: 3. *Naccinārkkiniyar* thinks this *sūtra* is concerned with *pālai* and *neytal*, since he has not come across such names with reference to *marutam*. But *Iḷampūraṇar* gives them.

Are compositions with slaves or servants as heroes and heroines sanctioned?

24. அடியோர் பாக்கினும் வினைவலர் பாக்கினும்
கடிவரை யிலபுறத் தென்மனார் புலவர்.

Aṭiyōr pāṅkinum viṇai-valar pāṅkinum
Kaṭivarai y-ila-purat t-eṇmanār pulavar.

Learned men say that *punartal*, *pirital* etc., are not avoided among slaves and servants, but they are outside the range of the five *tiṇais* mentioned. i.e. they belong to *kaikkilai* and *peruntinai*.

Note: 1. *Naccinārkkiniyam* reads *viṇai-vala* for *viṇai-valar*; but *viṇai-vala* seems to be a misprint.

Note: 2. The subject of *kaṭi-varai-y-ila*, according to commentators is 'composition of poems.' But it is better to take *punartal*, *pirital* etc. as the subject, since *ila* is plural.

Note: 3. From this *sūtra* it is evident that the heroes and heroines in *kaikkilai* and *peruntinai* are slaves and servants.

Can there be others also as heroes and heroines in *kaikkilai* and *peruntinai*?

25. ஏவன் மரபி னேனோரு முரியர்
ஆகிய நிலைம யவரு மன்னர்.

Ēvaṇ marapi ṇ-ēṇōru m-uriyar
Ākiya nilamai-y-avaru m-annar.

Others also may be servants, when they may be the heroes and heroines of *kaikkilai* and *peruntiṇai*.

Note: 1. The same meaning is given by *Ilampūraṇar*; but the method is different. He takes *kaikkilai* - *peruntiṇaikkū* to be understood before *uriyar*; in that case, the second line in the sūtra is unnecessary.

Note: 2. The meaning given by *Naccinārkkiniyar* is totally different. He thinks that this sūtra deals with the classification of *tiṇai-nilai-p-peyar* and they are of six kinds: *antaṇar*, *aracar*, *vaṇikar*, *kurunilamannar*, high Government officials and *vēlāḷas*. There are three defects in this interpretation: (1) the *prakaraṇa* is about *kaikkilai* and *peruntiṇai* (2) the prose order adopted by him is curious: *marapiṇ ēval ākiya nilamai-y-avarum*, *aṇṇār ākiya avarum*, *ēṇōrum*, *uriyar*. Besides *ēval ākiya* is taken to mean 'who are allowed to have servants' and the phrase *uri-p-poruḷ ātarkū* is taken to be understood before *uriyar*. (3) that others also who do menial service may be heroes in *kaikkilai* and *peruntiṇai* will have no sanction.

What may be the causes for *pirivu* or separation?

26. ஒதல் பகையே துதிவை பிரிவே.

Ōtal pakai-y-ē tūti-vai pirivē.

The causes of *pirivu* are study, enmity and embassy.

Note: 1. *Piruvu* is *ākupeyar* and means *piriviṇ nimittam*; *ivai* means 'these' i.e. these three: *Ilampūraṇar* says that *ivai* means *ittanmai-ya* and *nimittam* is taken to be understood from the context.

Note: 2. *Pakai* evidently refers to enmity between kings, and chieftains.

Note: 3. Of the five *uripporuḷs*, the cause for all but *pirivu* is self-evident. Hence the author begins to tell this, having finished the enumeration of *mutar-poruḷ*, *karupporuḷ* and *uripporuḷ*.

Note: 4. One should carefully note that this sūtra does not exhaust all the causes of *pirivu*.

Note: 5. *Naccinārkkiniyar* states that, since *pirivu* is common to both *kaḷavu* and *karpū*, the author begins this sūtra.

Note: 6. In *Naccinārkkiniyam*, Damodaram Pillai's edition reads *ōtarku-p-piritalum* and *tūtaparri-p-piritalum*, while Bhavanandam Pillai edition reads *ōtar piritalum* and *tūturu-p-piritalum*.

Note: 7. The phrase *antaṇarckuriya* before 'ōtalum tūtum uṇ kūrīrilar' in the *Naccinārkkiniyam* seems to be an interpolation.

Who are fit for *pirivu* on account of study and embassy?

அவற்றன்

27. ஒதலுந் துது முயர்ந்தோர் மேன.

Avarru!

Ōtal-un tūtu m-uyarntōr mēna.

Of them, *pirivu* for study and embassy is found among higher classes of men.

Note: 1. *Ilampūraṇar* takes *antaṇar* and *aracar* under *uyarntōr* in this sūtra; but in two sūtras which follow where the word *uyarntōr* appears, he takes it to refer to *uyarntōr ākiya vaṇikar* and *antaṇar*. *Naccinārkkiniyar* takes it to refer to *antaṇar mutaliya mūvar*, *antaṇar aracar vaṇikar uyarnta vēlāḷar*, and *uyarnta nālvakai varuṇattār* respectively. But it seems to me that in all the three sūtras it may refer to *Brāhmans*, *Kṣatriyas* and *Vaiśyas*.

Who are fit for *pirivu* on account of *pakai*?

28. தானே சேறலுந் தன்னொடு சிவனி

எனோர் சேறலும் வேந்தன் மேற்றே.

Tāṇ-e cēral-un taṇ-ṇ-oṭu civaṇi

Ēṇōr cēral-um vēntaṇ mērr-ē.

Going against (the enemy) in person or others accompanying him are found among kings.

Note: 1. *Cel-tal* transforms into *cēral* and *vēntaṇ-mērrū* is the *onraṇpāl kurippuvinaṇi* formed from the compound noun *vēntaṇ-mēl*.

Note: 2. *Naccinārkkiniyam* reads *civaṇiya* for *civaṇi*.

Note: 3. *Ēṇōr* should refer to kings of other countries.

Are there any other causes for *pirivu*?

29. மேலிய சிறப்பி னேனோர் படிமைய

முல்லை முதலாகச் சொல்லிய முறையாற்

பிழைத்தது பிழையா தாகல் வேண்டியும்
இழைத்த வொண்பொருள் முடியவும் பிரிவே.

Mēviya ciṛappi n-ēṇōr paṭimaiya

Mullai mutal-ā-c colliya muraiyār

Piṇittatu pīlaiyā t-ākal vēṇṭiyum

Ilaitta v-oṇ-poruṇ muṭiya-v-um piriṇē.

Separation may ensue on account of setting right the irregularities in temples having the idols of gods and among men of all tracts commencing with *mullai* mentioned before and on account of making immense wealth of finest type.

Note: 1. *Mēviya ciṛappiṇōr* are gods and men; *mēviya ciṛappiṇ ēṇōr* are those other than men, i.e. gods. *Paṭimaiya* means there 'those having the idols', i.e. temples. *colliya* means 'those people that are mentioned' and hence *ākupeyar*. These two are taken as the subject of the *vinai-y-eccam pīlittatu*. *Muraiyār* is used in the sense of the fifth case and means 'from the prescribed code.'

Note 2. *Naccinārkkiniyar's* interpretation of this *sūtra* is totally different. It is this: *Pirivu* ensues from a king trying to set right the irregularities in the countries commencing with *mullai* which he got as tribute and from persons other than kings (i.e. Brāhmans and Vaiśyas) seeking after immense choice wealth mentioned in the Vedas. To arrive at this he adopts a peculiar prose order which appears to be far from natural. The meaning of *paṭimaiya* is, according to him, 'Vedas which prescribe the austerities.' The reason for such a laboured interpretation is his idea that this *sūtra* is connected with the previous one and has the substance of the *sūtra* 'Ōtal Kāval.....' of Iraiyanār Akapporul.

Who are competent to set right the irregularities in temples?

30. மேலோர் முறைமை நால்வர்க்கு முரித்தே

Mēlōr muraimai nālvarkku m-urittē.

The right of those mentioned first in the previous *sūtra* vests with all the four (i.e.) Brāhmans, Kṣatriyas, Vaiśyas and *Velālas*.

Note 1. *Mēlōr* is interpreted as 'devas' by *Ilampūraṇar* and *vaṇikar* by *Naccinārkkiniyar*. The meaning given by me to the word *mēlōr* (those that are mentioned first) agrees with that of *mēlōr* in the 3rd *sūtra* of the *Karpiyal*.

Note 2. *Naccinārkkiniyar's* meaning is different. The code to earn wealth prescribed for *vaṇikar* holds good for *antaṇar*, *aracar* and two kinds of *velālar*. This meaning also seems to be far fetched.

Who are competent to set right the irregularities of people in different tracts?

31. மன்னர் பாங்கிற் பின்னே ராகுப

Manṇar pāṅkir piṇṇor-ākupa.

Piṇṇōr (those mentioned next (i.e.) those to set right the irregularities of people) come under the class of kings (i.e.) Kṣatriyas.

Note 1. *Piṇṇōr* here is similar to *Kūlōr* in the 3rd *sūtra* of the *Karpiyal*. According to my meaning *piṇṇōr* is *uddeśya* and *manṇar pāṅku* is *vidheya*. But according to *Ilampūraṇar* and *Naccinārkkiniyar* they are reversed; *piṇṇōr* means, according to the former, *vaṇikar* and *velālar* and according to the latter, *vel-ālar* alone.

Who are competent to make choice wealth?

32. உயர்த்தோர்க் குரியவோத்தினுன

Uyarntōrk k-uriya v-ōtti n-āṇ-a.

Separation on account of making choice wealth is allowable to the *uyarntōr* in the way in which it is sanctioned in the Vedas.

Note 1. *Ilaitta oṇ-poṇaṇ mu-ṭiya-p-pirivu* is taken here.

Note 2. *Uyarntōr* are those who were allowed to study the Vedas.

Note 3. The meanings given by *Ilampūraṇar* and *Naccinārkkiniyar* are totally different. According to the former it is this:—*Vanikar* may have separation on account of study. According to the latter, *antaṇar*, *aracar*, *vaṇikar* and high class *vel-ālar* are competent to study the works in Sanskrit and Tamil which have their source in Vedas; here *āṇa* is the subject and *uriya* is the predicate. Context does not seem to favour their interpretation.

Note 4. The *sūtras* 30, 31 and 32 are, in my opinion, the viśeṣa *sūtras* of the *sūtra* 29.

Are others allowed to carry over the duties of kings mentioned in *sūtras* 28 and 31?

33. வேத்துவினை மியற்கை வேந்த மொரீஇய

வனோர் மருங்கினு மெய்திட னுடைத்தே

Vēniu-vinai-iyarkai vēnta n-orūiya
Enōr maruṅkiṇu m-eytiṭa n-uḷaittē.

The nature of looking after the duties of kings is found even in men other than kings.

Note 1. *Enōr* refers to the *kuṇu-nila-maṇṇar* or the chieftains of small territories.

Note 2. *Naccinārkkiniyam* reads *vēntaṇin* for *vēntaṇ*.

Note 3. *Ilampūraṇar* considers that this *sūtra* sanctions *tūtu* in *vaṇikar* and *vēḷālar* and hence *enōr*, according to him, refers to them. This meaning does not appear to suit the context.

Note 4. This is a *viśeṣa sūtra* to the *sūtras* 27 to 31 with reference to Kṣatriyas. *Naccinārkkiniyar* holds about the same view.

Note 5. The particle *um* in *maruṅkiṇum* suggests that it is rare.

Are they entitled for *pirivu* to earn money?

34. பொருள்வயிற் பிரிதலு மவர்வயினுரித்தே

Poruḷ-vayir pirital-u m-avar-vayi n-uritte.

They are also entitled for *pirivu* on account of *poruḷ*.

Note 1. *Avar* here refers, according to *Ilampūraṇar*, to *vaṇikar* and *vēḷālar*.

Note 2. *Naccinārkkiniyar* takes this *sūtra* and the following one as one *sūtra* and thinks that it sanctions *pirivu* on account of *poruḷ* and *ōtal* with reference to the *kuṇu-nila-maṇṇar*. Hence he takes *olukkattāṇa poruḷ* to mean 'the study enjoined.'

If *uyarntōr* take to *pirivu*, on account of *poruḷ*, what should they do?

35. உயர்ந்தோர் பொருள்வயி னொழுக்கத்தான.

Uyarntōr poruḷ-vayi n-olukkat t-āṇ-a

If *uyarntōr* take to *pirivu* on account of *poruḷ* they should stick to their *ācāra* or rules of conduct enjoined in *smṛtis*.

Note 1. *Pirital* is taken here from the previous *sūtra*.

Note 2. This is a *viśeṣa-vidhi* to the *sūtra* 32. The *uddeśya* is *poruḷ-vayir-pirital* and the *vidheya* is *olukkattinṅkaṇ iruttal*. The substance of this *sūtra* is that, though *uyarntōr* have to go to foreign countries to make money, they should stick to their *ācāras*. Since *pirivu* in *kaḷavu* is of two

kinds (cf *sūtra* 17) and since *koṇṭutalai-k-kalital* may happen both by land and by sea, is it allowable to take ladies by sea?

36. முக்கீர் வழக்க மகடு உலோ டில்லை.

Munnir valakka makaṭūuvō ṭ-illai.

It is not allowed to go by sea with women.

Note *Ilampūraṇar* takes *munṇir* in the sense of sea. *Naccinārkkiniyar* takes it in the sense of the three kinds of *pirivu* on account of *ōtal*, *tūtu* and *poruḷ* and hence takes this *sūtra* to mean that it is not allowed to take women during the *pirivu* due to *ōtal*, *tūtu* and *poruḷ* and condemns *Ilampūraṇar* for his interpretation, and accuses him for his ignorance of literature. But, in my opinion, *Ilampūraṇar's* view is correct and *Naccinārkkiniyar*, betrays here, as elsewhere, his lack of scientific approach. Restriction comes in with reference to a thing only when there is a chance of its operation otherwise. *ōtal* and *tūtu* generally happen only in *karpū*. *Poruḷ* happens in *kaḷavu* also when women also may be taken by men with them. Doubt arises whether they may be taken with them both by land and by sea. This *sūtra* prevents them from being taken by sea. Hence it is understood that *koṇṭutalai-k-kalital* can happen only on land. Hence this *sūtra* is a *viśeṣavidhi* to the *sūtras* 34, 35 and 16 and 17.

Is there any other thing which is prohibited with reference to women?

37. எத்திணை மருங்கினு மகடு மடன்மேல்

பொற்புடை நெறிமை யின்மை யான

E-t-tiṇai maruṅkiṇu makaṭūu maṭaṇmēl

Porpuṭai nerimai y-inmai y-āṇ-a

Women of any class are prohibited from mounting themselves on a horse of palmyra stems to proclaim their love publicly, since it is devoid of refinement.

Note 1. *Tiṇai* means, according to *Ilampūraṇar* 'family or class' and according to *Naccinārkkiniyar*, 'any *tiṇai* among the seven commencing with *kaikkilai*'. Since *maṭal-ērutal* comes under *peruntinai*, *Ilampūraṇar's* meaning is better.

Note 2. The word *illai* is taken here from the previous *sūtra*.

Note 3. The word *ērutal* may be taken to be understood after *maṭaṇmēl*, though *Ilampūraṇar* takes *maṭaṇ-mēl* to mean *maṭaṇ-mēlērutal*.

Note 4. This sūtra refers to both *kaikkilāi* and *perun-tinai* in the opinion of *Nacčinārkkiniyar*.

The following eight sūtras tell us who are competent to speak during *pirivu* and how.

38. தன்னு மவனு மவனஞ் சுட்டி
மன்னு நிமித்த மொழிப்பொருட் டெய்வம்
நன்மை தீமை யச்சஞ் சார்தலென்று
அன்ன பிறவு மவற்றொடு தொகைஇ
முன்னிய கால மூன்றொடு விளக்கித்
தொழி தேளத்துக் கண்டோர் பாகினும்
போகிய திறத்து நற்றாய் புலம்பலும்
ஆகிய கிளவியு மவ்வழி புரிய

Tannu m-avanu m-avaluṇ cutṭi.
Manṇu nimitta molī-p-poruṭ teyvam
Nanmai timai y-accañ cārtal-enrū
Anṇa pira-v-u m-avarroṭu tokai
Munṇiya kāla mūnroṭu viḷakki-t
Tōli tēttun kaṇṭōr paṇkinum
Pōkiya tīrattu narrāy pulampalum
Ākiya kilavi-y-u m-a-v-vaḷi y-uriya.

When the lover has taken the lady-love with him without the knowledge of her parents, her mother is made to bewail and express her thoughts with reference to herself, the lover and the lady-love (1) from the omens, (2) from omen-serving-words, and (3) from the prophetic expression of men possessed of spirits-what good, bad or danger, etc., befell them in the past, befall them in the present and will befall in the future to herself, her friends and those that were sent in search of her.

Note 1. *Nacčinārkkiniyam* reads *mūnruṭaṇ* for *mūnroṭu* in line 5.

39. ஏமப் பேருஞ் சேரியஞ் சுரத்தம்
தாமே செல்லுந் தாயரு முனரே
Ēma-a pēr-ūr-c cēri-yuṇ curattum
Tām-ē cellun tāyar-u m-uḷar-ē.

Mothers may go in search of them through the streets of well-governed big cities or through jungles.

Note: 1. *Tāyar* according to *Ḵampūraṇam*, refers to foster-mother in both cases, and according to *Nacčinārkkiniyam*, to mother in the case of going through the streets of cities and to foster-mother in the case of going through jungles,

40. அயலோ ராயினு மகற்சி மேற்றே

Ayalō r-āyinu m-akarci mērrē.

Even though the lover and the lady-love were within the native village (without being known to the mother, etc.) it should be considered to be equal to their having left the place.

41. தலைவரு விழும நிலையெடுத் துரைப்பினும்
போக்கற் கண்ணும் விடுத்தற் கண்ணும்
நீக்கலின் வந்த தம்முறு விழுமமும்
வாய்மையும் பொய்ம்மையும் கண்டோற் சுட்டித்
தாய்நிலை நோக்கித் தலைபெயர்த்துக் கொள்ளும்
நோய்மிகப் பெருகித் தன்னெஞ்சு கலுழந்தோளை
அழிந்தது களையென மொழிந்தது கூறி
வன்புறை நெருங்கி வந்ததன் நிரத்தோடு
என்றிவை யெல்லா மியல்புற நாடின
ஒன்றித் தோன்மக் தொழி மேன

Talaivaru viluma nilai-y-eṭu-t t-uraippinūm
Pōkkaṇ kaṇṇum viṭuttar kaṇṇum
Nikkaliṇ vanta tam-m-uru vilumam-um
Vāymai-y-um poymmai-y-uṇ kaṇṭōr cutṭi-t
Tāy-nilai nōkki-t talai-p-peyarttu-k kolinum
Nōy-mika-p peruki-t tanneñcu kaluṇtōḷai
Alintatu kaḷai-y-eṇa molintatu kūri
Vanṭurai neruṅki vantatan rirattōṭu
Enrivaḷi y-ellā m-iyalp-ura nāṭin
Onri-t tōnrun tōli mēna.

It is left to the intimate companion of the lady-love to describe the impending dangers, to persuade the lover to go (to foreign countries), to send the lady-love with him, to make the foster-mother going in search of the lady return by telling her the views of *smṛti* writers about *dharma* and *adharma* and to approach the lady's mother to console her with the words said by the lover to her daughter when she was in excessive love-sickness, etc.

Note 1. *Nacčinārkkiniyam* reads *kaṇṭōr*, *kaḷaiiya* and *olintatu* in place of *kaṇṭōṇ*, *kaḷai-y-eṇa* and *molintatu*.

Note 2. There is difference in interpretation between *Ḵampūraṇam* and *Nacčinārkkiniyar* in two places. *Neñcu-kaluṇtōḷ* in line 6 is taken to refer to the lady-love by the former and to her mother by the latter. *Tōnrum* is taken to be the finite verb by the former and *peyar* - *eccam* qualifying *tōli* by the latter.

Iḷampūraṇar seems to be better with reference to the first and Naccinārkkiniyar with reference to the second.

42. பொழுது மாறு முட்குவரத் தோன்றி

வழுவி னாகிய குற்றங் காட்டலும்

ஊரது சார்புஞ் செல்லுந் தேயமும்

ஆர்வ நெஞ்சமொடு செப்பிய வழியினும்

புணர்ந்தோர் பாங்கிற் புணர்ந்த நெஞ்சமொடு

அழிந்தெதிர் கூறி விடுப்பினு மாங்கத்

தாய்நிலை கண்டு தடுப்பினும் விடுப்பினும்

சேய்நிலைக் கண்ணோர் செலவினும் வரவினும்

கண்டோர் மொழிதல் கண்ட தென்ப

Polutu m-āru m-uṭku-vara-t tōnri

Valuvi ṇ-ākiya kurrāṇ kāṭṭalum

Ūratu cārpuṇ cellun tēyam-um

Āru neñcamoṭu ceppiya valiyinum

Puṇarntōr pāṅkiṇ puṇarnta neñcamoṭu

Alintat-etir kūri viṭuppinu m-āṅkat

Tāy-nilai kaṇṭu taṭuppinum viṭuppinum

Cēy-nilai-k k-aṅṅrōr celavinum varavinum

Kaṇṭōr molital kaṇṭa t-eṇṭa.

They say that the sayings of those that met them on their way are found with reference to the following points: enumeration of the dangers that may befall them on account of the frightening part of the day and the route; mention of the proximity of the village and the long distance of their destination with sincerity of heart; allowing them to proceed after dissuading them with the warmth of heart; dissuading the foster mother from proceeding further and then permitting her; their departure to distant lands and their return.

Note 1. Naccinārkkiniyam reads *kiḷaviyum* for *valiyinum* in line 4 of the sūtra.

Note 2. *Kaṇṭatū* is active in form and passive in meaning.

43. ஒன்றாத் தமரினும் பருவத்துஞ் சுரத்தும்

ஒன்றிய மொழியொடு வலிப்பினும் விடுப்பினும்

இடைச் சுரமருங்கி னவடம ரெய்திக்

கடைக்கொண்டு பெயர்தலிற் கலங்கரு ரெய்திக்

கற்பொடு புணர்ந்த கௌவை யுளப்பட

அப்பாற் பட்ட வொருகிறத் தானும்

நாளது சின்மையு மிளமைய தருமையுந்

தாளாண் பக்கமும் தருகிய தமைதியும்

இன்மைய திளிவு முடைமைய துயர்ச்சியும்

அன்பின தகலமு மகற்சிய தருமையும்

ஒன்றப் பொருள்வயி னூக்கிய பாலினும்

வாயினும் கையினும் வருத்த பக்கமொடு

ஊதியங் கருகிய வொருகிறத் தானும்

புகழு மானமு மெடுத்துவற் புறுத்தலும்

தூதிடையிட்ட வகையி னானும்

ஆகித் தோன்றும் பரங்கோர் பாங்கினும்

மூன்றன் பகுதியு மண்டிலத் தருமையும்

தோன்றல் சான்ற மாற்றோர் மேன்மையும்

பாசறைப் புலம்பலு முடிந்த காலத்தப்

பாகனொடு விரும்பிய வினைத்திற வகையினும்

காவற் பாங்கி னுங்கோர் பக்கமும்

பரத்தையி னகற்சியிற் பிரிந்தோட் குறுகி

இரத்தலுந் தெளித்தலு மெனவிரவ கையொடு

உரைத்திற நாட்டங் கிழவோன் மேன.

Onrā-t tamarinum paruvattuṇ curattum

Onriya moliyōṭu valippinū viṭuppinū

Iṭai-c-cura maruṅki n-avaṭama r-eyti-k

Kaṭai-k-kōṇṭu peyartaliṇ kalaṅkaṇa r-eyti-k

Karpoṭu puṇarnta kavvai y-uḷappaṭa

A-p-pār paṭṭa v-oru-lirat tāṇum

Nālatu ciṇmaiṇu m-iḷamaiya t-arumaiyum

Tāl-āṇ pakkamun taṭutiya t-amaitiyum

Inmaiya t-iḷivu m-uṭaimaiya t-uyarcciyum

Anpiṇa t-akalamu m-akarciya t-arumaiyum

Onrā-p poruḷ-vayi ṇ-ākkiya pālinum

Vāyinuṇ kaiyinuṇ vakutta pakkamōṭu

Ūtiyaṇ karutiya v-orutirāt tāṇum

Pukalu māṇamu m-eṭuttu- var puruttalum

Tāṭitai y-iṭṭa vakaiyi ṇāṇum

Aki-t tōṇrum pāṅkōr pāṅkinum

Mūṇraṇ pakutiṇu maṇṭilāt t-arumaiyum

Tōṇral cāṇra mārrōr mēṇmaiṇu

Pācarai-p pūlampalu muṭinta kālattu-p

Pākaṇoṭu virumpiya vinai-t tira vakaiyinuṇ

Kāvar pāṅki ṇ-āṅkōr pakkamum

Parattaiyi ṇ-akarciyir pirintōṭ kuruki

Irattalun teḷittalu m-eṇa-viru vakaiyōṭu

Urai-t-tira nāṭṭaṇ kiḷavōṇ mēṇa.

It is the privilege of the lover or the husband to speak (1) when he takes the lady-love with her consent through

desert tract in inconvenient season from her relatives who did not agree to it, (2) when he leaves her for the reason that her relatives did not agree, that the season is inconvenient and the desert tract is impassable (3) when her relatives (father and elder brother) overtake them in the desert and she, fearing that they will take her back, openly tells them her resolve to go with him, (4) when he is determined to make money in foreign countries without being dissuaded by the shortness of life, transitoriness of youth, the dangers to be encountered, the prosperity of the attempt, the precariousness of being in want, the dignity of riches, the depth of love and the difficulty of separation, (5) when he is bent upon profiting himself with the study of scriptures and fine arts, (6) when he impresses upon his wife the fame and name he should get, (7) when he goes on embassy, (8) when he speaks of the strength of himself, his allies and his foes, the difficulty of capturing the enemy's fort and the high dignity and superiority of his foes, (10) when he soliloquizes about his wife's separation in the tent, (11) when he after the war is over asks his charioteer to drive at greater speed, (12) when he is posted as sentinel and (13) when he, after his company with courtesan, beseeches his wife for pardon and comes to terms with her.

Note: 1. *Nacčinārkkiniyam* reads *tōliyoṭū* (1:2) *peyartaliṇ* (1:4) *māṇamum* (1:14) and *parintōḷ* (1:22) in the place of *mōliyoṭū*, *peyartaliṇ*, *āṇamum*, and *pirintōḷ* found in *Iḷampūraṇar*.

Note: 2. The word *karpū* in 1.5 is taken by *Nacčinārkkiniyar* in the technical sense as opposed to *kaḷavu*; but it is better to take it to mean 'determination.'

Note: 3. *Iḷampūraṇar* takes the eight commencing with *nāḷatuciṇmai* and ending with *akarciyatu arumai* independently, while *Nacčinārkkiniyar* takes them as four, the former in each pair being taken as the cause and condemns *Iḷampūraṇar* for his interpretation. Since the particle *um* is found in all the eight, *Iḷampūraṇar*'s interpretation seems to be better.

Note 4. *Mūṇṇar pakuti* is taken to mean *taṇ-vaḷi*, *tūnai-vaḷi* and *viṇai-vaḷi* by *Iḷampūraṇar* and *aṇattinār poruḷ ākki*, *a-p-poruḷār kāmānukarvaḷ* by *Nacčinārkkiniyar*.

Note: 5. Though *irattal* and *teḷittal* in 1:23 are concerned with *ūḷal*, yet they are mentioned here since their cause is *parattaiyir piruvu*.

44. எஞ்சி யோர்க்கு மெஞ்சுத லிலவே
Eñci yōrkku m-eñcuta l-ila-v-ē.

Others also are not prohibited to have their say.

Note 1: In *Iḷampūraṇar* it is stated that there should have been a separate *sūtra* with reference to the lady-love and might have been lost through the carelessness of the scribe.

45. நிகழ்ந்தது நினைத்தற் கேதுவு மாகும்

Nikaḷntatu niṇaittar k-ētu-v-u m-ākum

Pirivu may be the case of the lover and the lady-love to think of past event.

Note: 1. The particle *um* is taken by *Iḷampūraṇar* to suggest *etirmaṇai* and by *Nacčinārkkiniyar*, *eccam*. Hence the latter adds 'kūṇṇatarkum ām'.

46. நிகழ்ந்தது கூறி நிலையலுந் தினையே

Nikaḷntatu kūri nilaiyalun tiṇai-y-ē.

Staying away describing what had happened is included in *pālai-t-tiṇai*.

Is it possible for the *poruḷ* of one *tiṇai* to get mixed with another *tiṇai*?

47. மரபுநிலை திரியா மாட்சிய வாசி

விரவும் பொருளும் விரவு மென்ப

Marapu-nilai tiriya māṭciya v-āki

Viravum poruḷum viravu m-eṇṇa.

They say that *poruḷ* belonging to one *tiṇai* may get mixed with another *tiṇai* without going against the traditional usage.

Is there any way to determine the *tiṇai* other than through the *mutarporuḷ*, *karupporuḷ* and *uripporuḷ*?

48. உள்ளுறை யுவம மேனை யுவமமெனத்

தள்ளா தாகுந் திணையுணர் வகையே

Uḷḷurai y-uvama m-ēnai y-uvamam-eṇa-t

Tallā t-ākun tiṇai-y-uṇar vakai-y-ē.

A simile by suggestion and an ordinary simile are also means to determine the *tiṇai*.

Where is *uḷḷurai-y-uvamam* used?

49. உள்ளுறை தெய்வ மொழிந்ததை நிலமெனத்

கொள்ளு மென்ப குறியறிந் தோரே

Uḷḷurai teyva m-olintatāi nilam-eṇa-k
Kolḷu m-eṇa kuri-y-aṇin tōr-ē.

Grammarians say that *uḷḷurai* is resorted to with reference to *karupporuḷ* excluding the deities.

Note: 1. *Nacčinārkkiniyar* reads *nilaṇ* in place of *nilam*.

What is the definition of *uḷḷurai-y-uvamam*?

50. உள்ளுறுத் திதனோ டொத்துப்பொருண் முடிசென
 உள்ளுறுத் துரைப்பதே யுள்ளுறை யுவமம்
Uḷ-l-urut t-itanō t-ottu-p-poruṇ muṭika-eṇa
Uḷ-l-urut t-uraiṇṇatē y-uḷḷurai y-uvamam.

Uḷḷurai-y-uvamam is that wherein the *prakṛtārtha* or the topic on hand is suggested from the description of *aprakṛtārtha*.

Note: 1. *Nacčinārkkiniyam* reads *uruvatai* in place of *uraiṇṇatē*. Perhaps it is scribal error.

What is *ēnai-y-uvamam*?

51. ஏனை யுவமம் தானுணர் வகைத்தே
Ēnai-y-uvaman tāṇ-uṇar vakaittē

The other *uvamam* is that wherein *prakṛtārtha* is explicitly compared to the *aprakṛtārtha*.

What is *kaikkilāi*?

52. காமஞ் சாலா விளமை யோள்வயின்
 ஏமஞ் சாலா விடும்பை யெய்தி
 கன்மையுந் தீமையு மென்றிரு திறத்தான்
 தன்னொடு மவளொடும் தருக்கிய புணர்த்துச்
 சொல்லெதிர் பெருஅன் சொல்லி யின்புறல்
 புல்லித் தேன்றந் கைக்கிளைக் குறிப்பே
Kāmañ cālā viḷamai y-oḷ-vayin
Ēmañ cālā v-iṭumpai y-eyti
Nanmai-y-um tīmai-y-u m-eṇ-iru tirattāṇ
Tannoṭu m-avalōṭuṇ tarukkiya puṇarttu-c
Col-l-etir perā-aṇ colli y-iṇṇural
Pulli-t tōṇruṇ kaikkilāi-k kurippē.

Kaikkilāi is suggested when a lover carried away by uncontrollable passion at the sight of an immature girl satisfies himself with the expressions that he suffers for no wrong of his and she wrongs to him on his receiving no reply from her.

Note: 1. This suggests that the girl may not be even aware of his mental attitude towards her.

What is *peruntiṇai*?

53. ஏறிய மடற்றிற மிளமை தீர்திறம்
 தேறுத லொழிந்த காமத்து மிகுதிறம்
 மிக்க காமத்து மிடலொடு தொகைஇ
 செப்பிய கான்கும் பெருந்திணைக் குறிப்பே
Ēriya maṭarriṇa m-iḷamai tīr-tīram
Tēruta l-olinta kāmattu miku-tīram
Mikka kāmattu miṭaloṭu tokaii
Ceppiya nāṇkum peruntiṇai-k kurippē.

Peruntiṇai is suggested from four things: *maṭal-ērutal* or mounting up a horse made of palm stems, the state of either the lover or the lady-love having passed the stage of youth, the state of completely forgetting oneself through extreme passion and their union in that state.

Note: 1. *Maṭal-ērutal* is possible only with reference to the lover.

To which *tiṇai* do the stages preceding them belong?

54. முன்னைய கான்கு முன்னதற் கென்ப
Munnaiya nāṅku munnatark-eṇpa.

The stages preceding the four mentioned above belong to *kaikkilāi*.

Note: 1. *Nacčinārkkiniyar* takes *munnaiya nāṅku* to refer to *kāṭciaiyam*, *terital* and *tēral*, the stages when the lover first sees the lady.

What kinds of verses are suited to *aka-t-tiṇai*, etc.?

55. காடக வழக்கினு முலகியல் வழக்கினும்
 பாடல் சான்ற புலனெறி வழக்கம்
 கலியே பரிபாட் டாயிரு பாவினும்
 உரிய தாரு மென்மனார் புலவர்
Nāṭaka valakkiṇu m-ulakiyal valakkiṇum¹
Pāṭal cāṇra pulaneri valakkam
Kaliy-ē paripāṭ t-ā-y-iru pāvinum
Uriya t-āku m-eṇmanār pulavar.

Learned men say that Poetry in literature (relating to *aka-t-tiṇai*) will be composed in the verses *kali* or *paripāṭṭu* in consonance with the tradition followed in literature and the world.

Is there any other rule to be followed with reference to *akam*?

56. மக்க னுதலிய வகளைத் திணையும்
கட்டி யொருவர் பெயர்க்கொளப் பெருஅர்
Makka nutaliya v-akan-ain tinai-y-um
Cutti y-oruvvar-p peyar-kola-p perāar.

In the five *tinai*s which are in the middle where mention is made of human beings, their individual names should not be mentioned.

Where, then, may the individual names be mentioned?

57. புறத்திணை மருங்கிற் பொருத்தி னல்லது
அகத்திணை மருங்கி னளவுத லிலவே
Purattinai marunkir porunti n-allatu
Akattinai marunki n-alavuta l-ila-vē.

Individual names may be mentioned in *pura-t-tinai* and not in *akattinai*.

Note: 1 *Naccinārkkiniyar* slightly differs in the interpretation of the *sūtra*. According to him the meaning is this: If individual names have to be mentioned in *akattinai*, it can be done only when it is mixed with *purattinai*.

Note; 2. This *sūtra* serves as a connecting link between *Akattinai-y-iyal* and *Purattinai-y-iyal*.

Akattinai-y-iyal ends.

II. PURATTINAI-Y-IYAL

(Chapter on theme describing conduct as regards war, state-affairs etc.)

58. அகத்திணை மருங்கி னாரிப வுணர்ந்தோர்
புறத்திணை யிலக்கணத் திறப்படக் கிளப்பின்
வெட்சி தானே குறிஞ்சியது புறனே
உட்கு வரத்தோன்று மீரோழ் துறைத்தே.

Akattinai marunki n-arirapa v-unarntōr
Purattinai y-ilakkanaṇ tirappaṭa-k kilappin
Veṭci tān-e kuṛiñci-y-atu puran-ē
Uṭku-vara-t tōṇru m-ir-ēl turaittē.

When those who have correctly understood the classification of *akattinai* begin to describe clearly the nature of *purattinai*, (they say) *veṭci* is the *purattinai* corresponding to the *akattinai kuṛiñci* and is clearly of fourteen *turai* or minor themes.

Note. 1. The lines 3 and 4 of this *sūtra* should, in my opinion, form the second *sūtra*. The third and fourth lines of this *sūtra* should have been left out by mistake by the scribe. They may be reconstructed thus :

வெட்சி முதலாப் பாடா னிறுவார்
முற்படக் கிளந்த வெழுதிணை யென்ப
Veṭci mutal-ā-p pāṭa n-iruvār
Mur-paṭa-k kilanta v-elutinaṇai y-enpa

(were classified into seven by the predecessors beginning with *veṭci* and ending with *pāṭān*).

This suggested to me when I compared this *sūtra* with the first *sūtra* of the *Akattinai-y-iyal*.

It is worth noting that *ḷampūraṇar* mentions under the 45th *sūtra* of the *Akattinai-y-iyal* that the *sūtra* dealing with lady-love is missing.

Note. 2. Even though *Tolkāppiyānār* has mentioned that *purattinai* is of seven kinds, the later works, *Panniru-*

paṭalam and *Purapporuḷvenṇā-mālai* mention nine and twelve kinds respectively.

Note. 3. Since the root *uṭku* means to fear, to be great, I have translated *uṭkuvāra* into 'clearly' though Nacciṇārkkiniyar takes it to mean *añcu-taka* (deserving fear).

Note. 4. The words *veṭci* etc. owe the names to the flowers worn on the occasion.

Note. 5. *Veṭci* is said to be the *puran* of *kuriñci* since both have mountains and their surroundings for their region, since cows are taken away without the knowledge of the owner in the same way as lady-loves are wooed without the knowledge of their parents, since the flowers *veṭci* and *kuriñci* are found in the same region, and since the operation is at nights in both.

What is the nature of *veṭci* ?

59. வேத்துவிடு முனைஞர் வேற்றுப்புலக் களவின்
ஆதக் தோம்பன் மேவற் றாகும்.

Vēntu-viṭu munaiñar vērru-p-pula-k kaḷavin
Ā-tan t-ōmpaṇ mēvaṛ r-ākum.

(*Veṭci*) has for its nature the commander of an army, at the instance of the king, taking away the cows of the enemies without their knowledge and keeping them safe.

Note. 1. The subject of *ākum* is *veṭci* taken here from the previous sūtra ; *mēvaṛrū* forms the subjective complement of *ākum*.

Note. 2. *Vēntu* is formed by dropping *an* from *vēntaṇ*.

Note. 3. The word *munaiñar* is interpreted as the residents of the border villages by *Ilampūraṇar* and commanders by Nacciṇārkkiniyar.

Note. 4. *Vērru-p-pulam* is a compound of *vēṛu* and *pulam* and means the land of another (i.e.) the territory of the enemy and is in the fifth case with the case-suffix being dropped.

Note. 5. *Kaḷavin* may be taken as the third case with the suffix being dropped.

Note. 6. *Tantu* means *konṭu-vantu* (having brought) in some places in the ancient Tamil. This meaning is obsolete and the word now means only *having given*.

Note. 7. *Ōmpal* is the object of *mēvaṛrū* ; *mevaṛrū* is formed by adding *tu* to *mēval*.

What are the fourteen *turais* of *veṭci* ?

60. படையியங் காவம் பாக்கத்து விரிச்சி
புடைகெடப் போகிய செவவே புடைகெட
ஒற்றி னாகிய வேயே வேய்ப்புறம்
முற்றி னாகிய புறத்திறை முற்றிய
ஊர்கொலை யாகோள் பூசன் மாற்றே
கோயின் றுய்த்த னுவல்வழித் தோற்றம்
தந்துகிரை பாதி ஓண்டாட்டுக் கொடையென
வந்த வீரோழ் வகையிற் றாகும்.
Paṭai-y-iaṇ k-aravam pākkattu viricci
Putai-keṭa-p pōkiya celav-ē putai-keṭa
Orri n-ākiya vēy-ē vēy-p-puram
Murri n-ākiya puratt-irai murriya
Ūr-kolai y-ā-kōḷ pūcaṇ mārr-ē
Nōy-in r-uytta nuval-vali-t tōrram
Tantu-nirai pāti t-unṭāṭṭu-k koṭai-y-cuṇa
Vanta v-ir-ēḷ vakai-y-ir r-ākum.

Veṭci is of the following fourteen kinds: (1) the noise of trumpet, (2) words of unseen men in neighbouring villages serving as omen, (3) expedition without being seen by the enemy, (4) report of the spies without being seen by the enemy, (5) staying around the place suggested by the spies, (6) massacring the residents of the place, (7) taking away the cows, (8) successfully emerging from the conflict with the enemies, (9) not exposing the cows to misery, (10) appearing at the place suggested (by their own people), (11) stationing the cows taken, (12) classifying the cows, (13) pleasure-party with food, drink and dance, and (14) giving away the cows (to the needy).

Note. 1. Passages illustrating the above may be seen in *Puranānūṟū*, *Patirruppattū*, *Purapporuḷ-venṇā-mālai* etc.

Note. 2. Nacciṇārkkiniyar takes the above fourteen kinds to refer to both cases, when the cows are taken away and when they are retrieved. Hence fourteen, according to him, is doubled.

Besides,

61. மறங்கடைக் கூட்டிய ² துடிநிலை சிறந்த
கொற்றவை நிலையு மத்திணைப் புறனே.

¹ Nuval-vali (Ilam)
Nuvaluli (Nac.)

² Kuṭi-nilai (Ilam)
Tuṭi-nilai (Nac.)

Marai-katai-k kuṭṭiya tuṭi-nilai ciranta
Koravai nilai-y-u m-a-t-tinai-p puran-ē.

Mustering the courage of the warriors by beating the *tuṭi* drum and offering sacrifice and worship to *Durgā* are taken to be the *puram* of that *tinai*.

Note. 1. *A-t-tinai*, according to *Iḷampūraṇam*, refers to *kuriñci* and according to *Naccinārkkiniyam*, to *veṭci*. *Iḷampūraṇar*'s interpretation seems to be sound.

Note. 2. Worship of *Durgā* by *Dharmaputra* at the commencement of the *Virāṭaparvan* and by *Arjuna* at the commencement of war at *Kurukṣetra* in the *Mahābhārata* is worth comparison here.

Note. 3. *Kuṭi-nilai*, according to *Iḷampūraṇam*, refers to the high state of the family of warriors.

Note. 4. *Iḷampūraṇar* tells us that the second line suggests that *Koravai* or *Durgā* was also the presiding deity of *kuriñci*.

62. அன்றியும் ¹

வெறியறி சிறப்பின் வெவ்வாய் வேலன்
 வெறியாட் டயர்ந்த காந்தன முறுபகை
 வேந்திடை தெரிதல் வேண்டி யேந்துபுகழ்ப்
 போந்தை வேம்பே யாரென வருஉம்
 மாபெருந் தானையர் மலைந்த பூவும்
 வாடா வள்ளி வயவ ரேத்திய
 ஓடாக் கழனினை யுளப்பட வோடா
 உடல்வேந் தடுக்கிய வுன்ன நிலையும்
 மாயோன் மேய மன்பெருந் சிறப்பின்
 தாவா விழுப்புக்கழ்ப் பூவை நிலையும்
 ஆரம ரோட்டலு மாபெயர்த்துத் தருதலும்
 சீர்சால் வேந்தன் சிறப்பெடுத்த துரைத்தலும்
 தலைத்தர ணெடுமொழி தன்னெடு புணர்த்தலும்
 அனைக்குரி மரபினது கரந்தை யன்றியும்
 வருதார் தாங்கல் வாள்வாய்த்துக் கவிழ்த்தலென்று
 இருவகைப் பட்ட பிள்ளை நிலையும்
 வான்மலைத் தெழுந்தோனை மகிழ்த்துபறை தூங்க
 நாடவற் கருளிய பிள்ளை யாட்டும்
 காட்சி கல்கோ ணீர்ப்படை நடுதல் ²
 சீர்த்த மரபிற் பெரும்படை வாழ்த்தலென்று

1. It seems அன்றியும் was left out by the scribe,

2. காட்சி கல்கோ ணீர்ப்படை நடுதல்

சீர்த்தமரபிற் பெரும்படை வாழ்த்தலென்று

இருமூன்று மரபிற் கல்லொடு புணரச்
 சொல்லப் பட்ட வெழுமூன்று துறைத்தே.

Anṇiyum

Veri-y-ari cirappin vev-vāy vēlan

Veri-yāl t-ayarnta kāntal-u m-uru-pakai

Vēnt-itai terital vēṇṭi y-ēntu-pukal-p

Pēntai vēmpē y-ār-ēna varūm

Mā-perun tānaiyar malainta pū-v-um

Vātā valḷi vāyava r-ēttiya

Ōtā-k-kalanilai y-ula-p-paṭa v-ōṭā

Ūtal-vēn t-aṭukkiya v-unṇa nilai-y-um

Māyōṇ mēya man-peruñ cirappin

Tāvā vilu-p-pukal-p pūvai nilai-y-um

Ār-ama r-ōṭṭal-u mā-peyarttu-t tarutalum

Cir-cāl vēntan cirapp-eṭu-t t-uraittalum

Talai-t-tā neṭumolī taṇṇōṭu puṇarttal-um

Anai-k-kuri marapiṇatu karantai y-anṇiyum

Varu-tūr tāṅkal vāl-vāyittu-k kavittal-enṇū

Iru-vakai-p paṭṭa pillai nilai-y-um

Vān-malain t-eluntōnai makiintu-paraitūnka

Nāṭ-avar k-aruliya pillai y-aṭṭum

Kāṭci kal-kō nīr-p-paṭai naṭutal

Cīrtta marapir perum-paṭai vālttal-enṇū

Iru-mūnru maraṭir kalloṭu puṇara-c

Collap paṭṭa elu-mūnru turaittē.

Veṭci is, in addition, of the following twenty-one *turais*:

(1) dance under the possession of Skanda by a priest who is an adept in it and who expresses the ideas in seriousness, (2-4) wearing of the flowers of palmyra, margosa and common mountain ebony by the renowned warriors of vast and great armies to distinguish themselves from the kings of great enmity¹, (5) a kind of dance called *vātā-valḷi*, (6) the state of anklet not slipping and being extolled by warriors² (7)

இருமூன்று மரபின் (இளம்)

காட்சி கல்கோ ணீர்ப்படை நடுதல்

சீர்த்தகு சிறப்பின் பெரும்படை வாழ்த்தலென்று

இருமூன்று வகையின் (நச்)

¹ *Naccinārkkiniyar* takes the *anvaya* 'mā-varum pukal ēntum peruntūnaiyar' which means those having great armies famous through animals.

² *Naccinārkkiniyar*'s interpretation is this: the state of warriors extolling one and providing him with anklets when he stands still in the battlefield.

invoking an *unnam* tree for omens before battle by warriors fierce and not receding from the place of action, (8) praising the bilberry flower that it resembles Viṣṇu in colour and hence it is noted for unfailing fame or comparing great men with Lord Viṣṇu and other gods of unfailing fame, (9) making a terrible fight against those (who took away the cows)¹, (10) taking back the cows, (11) extolling the superiority of the famous king, (12) warriors taking terrible vows within themselves with reference to the fulfilment of their pledge-six to ten belonging to *karantai*-(13 & 14), the two *pillai-nilai* of resisting the onslaughts of the enemy and falling a prey to the sword in battle, (15) the *pillai-y-āṭṭu* of sending the fallen warriors to *svarga* with the beating of drums², (16) finding the memorial stone, (17) taking away the memorial stone, (18) washing it with water, (19) fixing the same, (20) making the necessary inscription with due honour, and (21) extolling the same.

Note. 1. Iḷampūraṇar says that the above twentyone also are the *turai* of *veṭci-t-tiṇai*, since they happen when the cows are taken back. He also says that they may form the *turai* of other *tiṇais*. But Nacciṇārkkīṇiyar mentions that this *sūtra* deals with the seven *valu* (faults) common to all the *purattiṇais* and explains how eleven out of twenty-one form *valu*, since they are concerned not with kings, but with soldiers, subjects etc. Since he has explained eleven to be *valu*, it is not easy to understand why he says *valu eḷum* at the commencement. He also tells us that these twenty-one are found in all the *pora-t-tiṇai* and some in *akattiṇai* also.

Note. 2. Nacciṇārkkīṇiyar takes *vēlan* in the *sūtra* to be an *upalakṣaṇa* to *kaṇi-kāriyai* (woman fortune-teller)

Note 3. Nacciṇārkkīṇiyar takes the reading *kāl-kōḷ* in line 19 in place of the reading *kal-kōḷ* taken by Iḷampūraṇar. *Kal-kōḷ*, according to him means 'commencing the sculpture of the figure of a warrior who died in battle, on a memorial stone'.

¹ Nacciṇārkkīṇiyar interprets this thus-fleeing from terrible fight, being defeated by those who took away the cows. This does not fit in with what immediately follows.

² Nacciṇārkkīṇiyar interprets this thus:—the dance in honour of the prince being installed in the kingdom with the beating of drums by the people rejoicing that he had emerged successfully from fight.

Note. 4. The twenty one *turais* mentioned here are classified under three heads: (1) those that precede *ār-amar-ōṭṭal* which are eight in number, those that commence from *ār-amar-ōṭṭal* and end with *pillai-y-āṭṭu* which are seven in number and which are taken under *karantai-t-tiṇai* by later scholars and those that deal with memorial stone, which are six in number.

Note. 5. *Naṭutal* is the reading of Iḷampūraṇar and *naṭukal* is the reading of Nacciṇārkkīṇiyar in line 19. The former reading is better since it is in consonance with *perum-paṭai vāṭṭal* etc.

Note. 6. Since these twentyone do not directly deal with the heroism of kings, they are mentioned in a separate *sūtra*. Since they follow the taking of cows, they are taken under *veṭci-t-tiṇai*.

Note. 7. The phrase '*vēlanmutal-āka*' at the beginning of Iḷampūraṇam under this *sūtra* does not seem to convey any sense. It may be dropped.

63. வஞ்சி தானே முல்லைது புறனே
எஞ்சா மண்ணை வேந்தனை வேந்தன்
அஞ்சுதகத் தலைச்சென் நடல்குறித் தன்றே¹
Vañci tāṇ--ē mullai-y-āṭṭu puran-ē
Eñcā maṇ-ṇacai vēntaṇai vēntaṇ
Añcutaka-t talai-c-cen r-aṭal-kurit t-aṇr-ē.

Vañci is the *puran* of *mullai*; it consists of one king ferociously advancing towards another to kill him when the latter wants to take possession of a land which the former wants for himself.

Note. 1. Since water and shade are necessary for one army to advance against another and there will be separation between warriors and their wives, *vañci* is taken to be the *puran* of *mullai*.

What are the *turais* of *vañci*?

64. இயங்குபடை யரவ மெரிபரத் தெடுத்தல்
வயங்க லெய்திய பெருமை யானும்
கொடுத்த லெய்திய கொடைமை யானும்
அடுத்தார் தட்ட கொற்றத் தானும்
மாராயம் பெற்ற நெடுமொழி யானும்

¹ Nacciṇārkkīṇiyar takes the first line as a *sūtra* and the other two as another *sūtra*.

பொருளின் றுய்த்த பேரான் பக்கமும்
வருவிகைப் புனலைக் கற்சிறை போல
ஒருவன் றுங்கிய பெருமை யானும்
பிண்ட மேய பெருஞ்சோற்று நிலையும்
வென்றோர் விளக்கமும் தோற்றோர் தேய்வும்
குன்றச் சிறப்பிற் கொற்ற வன்னையும்
அழிபடை தட்டோர் தழிஞ்செயொடு தொகைகூக்
கழிபெருஞ் சிறப்பிற் றுறைபதின் மூன்றே.

Iyaṅku-paṭai y-arava m-eri-paran t-eṭuttal
Vayaṅka l-eytiya perumai yāṇ-um
Koṭutta l-eytiya koṭaimai yāṇ-um
Aṭutt-ūrṇ t-aṭṭa korrat tāṇ-um
Mārāyam perra neṭu-moli yaṇ-um
Poruḷiṇ r-uytta pēr-āṇ pakkam-um
Varu-vicai-p punalai-k kaṇ-cirai pōla
Oruvaṇ rāṅkiya perumai yāṇ-um
Piṇṭa mēya peruṇ-corru nilai-y-um
Veṇṇōr viḷakkam-un tōṇṇōr tēy-um
Kuṇṇā-c cirappir korra vaḷḷai-y-um
Alī-paṭai taṭṭōr taliṇciyoṭu tokai-i-k
Kālī-peruṇ cirappir ruṇai-patiṇ mūṇṇ-ē.

There are thirteen highly meritorious *tuṇais* to *vañci* :—

(1) The din arising from the two armies, (2) setting fire on a large scale, (3) the greatness well exhibited, (4) giving away (weapons of warfare to soldiers) and presents, (5) heroism shown in killing (the enemies) by slowly approaching them, (6) words of congratulation on the military honour conferred upon by kings, (7) the highly valorous part of the army rushing against the enemy considering them to be insignificant, (8) the greatness of one resisting the attacks of the enemy like a stone, a huge flood, (9) the state of having large provisions of food, (10) the lustre of the victorious, (11) the dimness of the defeated, (12) the tribute (received from the enemy) on account of unmitigated valour or regretting the destruction of the enemy's country on account of unmitigated valour, and (13) the honour and presents offered to those who were maimed in battle.

Note. 1. The word *vañci* is taken here from the previous *sūtra* and is changed to *vancikkū*.

Note. 2. *Korṇavaḷḷai* mentioned in line 11 of this *sūtra* is mentioned by Ḥampūraṇar under *sūtra* 86 that it forms a

tuṇai of *vañci* if tribute is given prominence and *tuṇai* on *pāṭāṇ* if eulogy is given prominence. But Naccinārkkiniyar gives the latter interpretation which is the same as the first mentioned in the *Purapporuḷvenṇā-mālai*.

Note. 3 *Aravam*, *eṭuttal* etc. are nominative case in form, while *perumaiyāṇ*, *koṭaimaiyāṇ* etc. are third case in form. For the sake of symmetry it is better to take that *āṇ* has been dropped in *aravam* etc. Ḥampūraṇar says that *āṇ* after *perumaiyāṇ* is *iṭaicol*. Naccinārkkiniyar, though he agrees with him, gives the above mentioned as an alternative. This is perhaps due to the rarity of the use of *āṇ* in Literature as an *iṭaicol* other than case-suffix.

65. உழிஞை தானே மருதத்துப் புறனே
முழுமுத லரண் முற்றலுங் கோடலும்
அனைநெறி மரபிற் றுரு மென்ப.
Uḷiṇai tāṇ-ē marutattu-p puṇaṇ-ē
Mūḷu-muta l-araṇa murrāḷ-un koṭal-um
Anai-neri marapiṇ r-āku m-eṇṇā.

Uḷiṇai is the *puṇaṇ* of *marutam* and it is said that it is of the nature of besieging the external fort (of the enemy) and taking hold of it.

Note. 1. Naccinārkkiniyar takes the first line as one *sūtra* and the second and the third lines as a separate *sūtra*.

Note. 2. The word *koṭal* means, according to Ḥampūraṇar, taking hold of or destroying and according to Naccinārkkiniyar, resisting from within the fort. Since resistance is mentioned in the *sūtra* 69, Ḥampūraṇar's interpretation seems to be sound.

66. அதுவே தானு மிருநால் வகைத்தே.
Atu-v-ē tāṇ-u m-iru-nāl vakaitt-ē.

It is of eight kinds.

Note. 1. Since a similar *sūtra* is not found with reference to other *tiṇais* and since the expression *nāl-iru-vakaittē* is found in the next *sūtra*, it gives us room to suspect that this *sūtra* may be an interpolation.

What are the eight kinds?

67. கொள்ளார் தேனங் குறித்த கொற்றமும்
உள்ளியது முடிக்கும் வேந்தனது சிறப்பும்
தொல்லெயிற் றிவர்தலுந் தோலது பெருக்கமும்¹
அகத்தோன் செல்வமு மன்றி முரணிய

1. தொல்லெயிற் றிவர்தலுந் தோலின் பெருக்கமும். (கச். பாடம்)

புறத்தோ ணணங்கிய பக்கமும் திறப்பட¹
 ஒருதான் மண்டிய குறுமையு முடன்றோர்
 வருபகை² பேணு ராரெயி லுளப்படச்
 சொல்லப் பட்ட நாலிரு வகைத்தே,
 Kolḷār tē-eṇ kuritta korram-um
 Uḷiyatu muṭikkum vēntanatu cirappum
 Tol-l-eyiṛ r-ivartal-um tōlatu perukkam-um
 Akattōṇ celvam-u m-aṇṇi muraṇiya
 Puṇattō ṇ-aṇṇiṇiya pakkam-un tirar-paṭa
 Oru-tāṇ maṇṇiya kurumai-y-u m-uṭaṇṇōr
 Varu-pakai pēṇā r-ūr-eyi l-uḷappaṭa-c
 Colla-p paṭṭa nāl-iru vakaittē.

It is of the following eight kinds:—(1) the act of a king directed towards capturing the country of his enemy³ (who does not accept his suzerainty or obey his command), (2) the greatness of the king in carrying out his wishes (3) proceeding towards the ancient fort (of the enemy) (4) the vastness of elephantry⁴ (5) the riches of the besieged king, (6) the difficulties experienced by the besieger⁵ (7) the pitiable situation of the besieged in resisting alone, and (8) the piteous fort of the besieged who cannot resist the onslaughts of the besieger.

On the other hand,

68. (அன்றியும்).⁶

குடையும் வாளு நான்கோ ளன்றி
 மடையமை யேணிமிசை மயக்கமுங் கடைஇச்
 சுற்றம் ரொழிய வென்றுகைக் கொண்டு
 முற்றிய முதிர்வு மன்றி முற்றிய
 அகத்தோன் வீழ்ந்த நொச்சியு மற்றதன்
 புறத்தோன் வீழ்ந்த புதுமை யானும்
 நீர்ச்செரு வீழ்ந்த பாசியு மதா அன்று
 ஊர்ச்செரு வீழ்ந்த மற்றதன் மறனும்

1. திறப்பட (நச். பாடம்)

2. பேணு ராரெயில் (இளம். பாடம்)

³ Nacchinārkkiniyar's interpretation is: celebrating the victory of a king with liberal grants even before he has captured the enemy's country.

⁴ Nacchinārkkiniyar takes *tōl* to mean shield etc. made of leather; but, since *tōl* is used in the sense of elephants in the Malai-paṭukaṭām, it is here taken to mean elephantry.

⁵ This may be taken to mean 'the difficulties to which the besieged was put by the besieger.'

⁶ It seems *aṇṇiyum* has been left out by the scribe,

¹ மதின்கிசைக் கிவரந்த மேலோர் பக்கமும்
 இகன்மதிற் குடுமிகொண்ட மண்ணு மங்கலமும்
 வென்ற வாளின் மண்ணே டொன்றத்
 தொகைநிலை யென்னுந் துறையொடு தொகைஇ
 வகைநான் மூன்றே துறையென மொழிப.

(Aṇṇiyum)

Kuṭai-y-um vāḷu-nāl-kōḷ !-aṇṇi
 Maṭaiyamai y-ēṇimicai mayakkam-un kaṭai-i-c
 Currama r-oliya venru-kaik koṇṭu
 Murriya mutirvu m-aṇṇi murriya
 Akattōṇ vīṇta nocci-y-u marr-atan
 Puṇattōṇ vīṇta putumai y-aṇ-um
 Nīr-c-ceru vīṇta pāci-y-u m-aṭāṇṇi
 Ūr-c-ceru vīṇta marr-atan maraṇ-um
 Maṭimmicai-k k-ivarnta mēlōr pakkam-um
 Ikaṇ-maṭiṛ kuṭumi-koṇṭa maṇṇu maṇkalam-um
 Venra vāḷiṇ maṇṇō ṭ-onra-t
 Tokai-nilai y-eṇṇun turaiyoṭu tokaii
 Vakai-nāṇ mūṇṇē turai-y-eṇa molipa.

On the other hand, they say that there are twelve turais (to it) :—

(1) *Kuṭai-nāl-kōḷ* or sending the royal umbrella in an auspicious hour, (2) *vāḷ-nāl-kōḷ* or sending the sword in an auspicious hour, (3) the clash between the two armies when the army of the besieger is getting up through ladders, (4) the besieger besieging the inner fort after capturing the outer one by killing in battle the army of the enemy, (5) the defence desired by the besieged, (6) the miraculous attack desired by the besieger, (7) the army defeated at the battle in the moat, (8) the complete disaster of the army fallen in the battle within the fort, (9) the attack of those who spread themselves on the fort and consequently are on a higher level, (10) the purificatory bath of the besieger after gaining victory in the fort and taking hold of the crown of the besieged or assuming the crown, name and title of his vanquished enemy, (11) the purificatory bath to the sword of the victor and (12) collecting the armies of the victor so as to be honoured.

¹ Nac. reads in lines 9, 10:

அகமிகைக் கிவரந்தோன் பக்கமு மிகன்மதிற்
 குடுமி கொண்ட மண்ணு மங்கலமும்.

Note. 1. The word *uliñai* is taken from *sūtra* 66 and is changed to *uliñaiḱkū*.

Note. 2. The *sūtra* 68 gives us the classification of *uliñai-t-tiñai* according to Tolkāppiyāṇār and the *sūtra* 69, according to his predecessors.

Note. 3. The defence of the besieger mentioned in line 5 of this *sūtra* is taken to be separate *tiñai* of the name *nocci*.

69. தும்பை தானே நெய்தலது புறனே
ஹ்மத்து பொருளாக வந்த வேந்தனைச்
சென்றுதலை யழிக்குஞ் சிறப்பிற் றென்ப.
Tumpai tān-ē neyatalatu puran-ē
Maintu-poru l-āka vanta vēntanai-c
*Cenru-talai y-āḱḱkūñ cirappir r-enpa**

Tumpai is the *puran* of *neytal* and possesses the high feature of one king eager of fame attacking another and the latter too eager of the same fame meeting him in open fight and destroying them.

Note. 1. Since open war takes place in a place as expansive as the sandy plain, *tumpai* is taken to be the *puran* of *neytal*.

What is the greatness of *tumpai* ?

70. ஷணையும் வேலும் துணைபுற மொய்த்தலின்
சென்ற வயிரி னின்ற யாக்கை
இருநிலத் திண்டா வருநிலை வகையோடு
இருபாத் பட்ட வொருசிறப் பின்றே.

Kanai-y-um-vēl-un tunai-y-ura moyttalin
Cenra v-uyiri ninra yākkai
Iru-nilan tiñṭā v-aru-nilai vakayōṭi
Iru-pār paṭṭa v-oru-cirap p-inrē.

The body lying on the earth after life has departed on account of the shower of arrows and incessant throw of spears, with that which dances not being in contact with the wide earth is of superior excellence both ways.

What are the *turais* of *tumpai* ?

71. தானே யானே குதிரை பென்ற
கோனா ருட்கு மூவகை நிலையும்
வேன்யிகு வேந்தனை மொய்த்தவழி யொருவன்.

Naccinārkkiniyar takes the first line as one *sūtra* and the remaining two as another *sūtra*.

தான்மீண் டெறித்த தார்நிலை யன்றியும்
இருவர் தலைவர் தபுதிப் பக்கமும்
ஒருவ னொருவனை யுடைபடை புக்குக்
கூழை தாங்கிய யெருமையும்¹ படையறத்துப்
பாழி கொள்ளு மேமத் தானும்
கனிநெறித் தெதிர்ந்தோர் பாடுங் களிற்றொடு
பட்ட வேந்தனை யட்ட வேந்தன்
வாளோ ராடு மமலையும் வான்வாய்த்து
இருபெரு வேந்தர் தாமுஞ் சுற்றமும்
ஒருவரு மொழியாத் தொகைநிலைக் கண்ணும்
செருவகத் திறைவன் வீழ்வுறச்² சினைஇ
ஒருவனை³ மண்டிய நல்லிசை நிலையும்
பல்படை யொருவன் குடைதலின் மற்றவன்
ஒள்வான் வீசிய ஞழிவு முளப்படப்
புல்லித் தோன்றும் பன்னிரு துறைத்தே.

Tānai yānai kutirai y-enra
Nōnā r-uṭku mū-vakai nilai-y-um
Vēn-miku vēntanai moyitavali y-oruvan
Tān-miñ t-erinta tār-milai y-anriyum
Iruvar talaiivar taputi-p pakkamum
Oruva n-oruvanaṭ y-uṭai-paṭai pukku-k
Kūlai tānkiya y-erumai-y-um paṭai-y-aruttu-p
Pāli kolḷu m-ēma-t t-ān-um
Kalir-erin t-tirntō pāṭuñ kalirroṭi
Paṭṭa vēntanai y-aṭṭa vēntan
Vāḷō r-āṭu m-amalai-y-um vāl-vāyṭṭi
Iru-peru vēntar tām-uñ curram-um
Oruvar-ū m-oliyā-t tokai-nilai-k kaṇṇ-um
Ceru-v-akat t-iraiavan vīḷ-ura-c cinai
Oruvanaṭ mañṭiya nal-l-icai nilai-y-um
Pal-paṭai y-oruvan kuṭaitalin marraṭavan
Ol-vāl viciya nūḷil-u m-uḷappaṭa-p
Pulli-t tōṇrum paṇṇiru turait-ē.

Tumpai is of twelve *turais*: (1-3) the three stages of the infantry, elephantry, and cavalry creating awe in the friends of foes, (4) the state of the army when one, seeing that the king fighting with his spear is surrounded with foes, leaves his scene of action and comes to his rescue, (5) the piteous

1. பெருமை (இளம்) ; எருமை (கச்.)

2. வீழ்வுற (இளம்) ; வீழ்ந்தென (கச்.)

3. ஒருவனை (இளம்) ; ஒருவன் (கச்.)

scene where the commanders of both sides have fallen dead, (6) unyielding resistance of a warrior entering into the thick of the fight and protecting the rear of the army when the army is on the point of being broken by the enemy (7) success in hand-to-hand fight without weapons, (8) the greatness of attacking elephants with those who are on them (9) eulogy¹ of the king who has fallen with his elephant by the warriors of the victorious king, (10) state when both kings with their armies fight with their swords and stand balanced in the battle-field² (11) the scene when a warrior wins undying fame by dashing against the enemy in rage when he finds that their king was killed by them, and (12) one slaughtering by brandishing his sword the different sections of the enemy's army broken on his advance.

72. வாகை தானே பாலையது புறனே
தாவில் கொள்கைத் தத்தம் கூற்றைப்
பாகுபட மிகுதிப் படுத்த லென்ப³.
Vākai tāṇ-ē pālaiyatu puraṇ-ē
Tā-v-il koḷkai-t tattaṇ kūṟṟai-p
Pāku-ṭaṭa mikuti-p ṭaṭutta l-enṇa.

Vākai is the *puran* of *pālai* and it is of the nature of eulogising spotless objects coming within one's experience.

Note. 1. Since any region may be converted to *pālai* and anything may be eulogised irrespective of caste, creed, sex etc., *vākai* is taken to be the *puran* of *pālai*.

How is it classified?

73. அறுவகைப் பட்ட பார்ப்பனப் பக்கமும்
ஐவகை மரபி னரசர் பக்கமும்
இருமூன்று மரபி னேனோர் பக்கமும்
மறுவல் செய்தி மூவகைக் காலமும்
கெறியி னுற்றிய வறிவன் தோயமும்
நாலிரு வழக்கிற் ருபதப் பக்கமும்
பாலறி மரபிற் பொருநர் கண்ணும்
அனைநிலை வகையோ டாங்கெழு வகையான்
தொடைநிலை பெற்ற தென்மனார் புலவர்.

1. *amalai* = song at close quarters (Iḷam.)
= Dance at close quarters (Nac.)

2. The expression *kaḷattu vīṇta* is taken to be understood before *tokainilai* by Naccinārkkiniyar; it does not seem to be appropriate.

3. Naccinārkkiniyar takes the first line into one *sūtra* and the other two lines into another.

Aru-vakai-p paṭṭa pārppana-p pakkam-um ¹
Ai-vakai maraṭi n-aracar pakkam-um ²
Iru-mūṇru maraṭi n-ēṇōr pakkam-um ³
Maru-vil ceyti mū-vakai-k kalam-um
Neriyi n-ārriya v-arivaṇ rēyam-um
Nāl-iru vaḷakkir rāpata-p pakkam-um
Pāl-ari maraṭiṇ ṭorunar kaṇṇum
Anai-nilai vakaṭiō ṭāṅk-elu vakaiyāṇ
Tokai-nilai perra t-enmaṇār pulavar.

Learned men say that *vākai-ṭ-tiṇai* is classified in seven ways :—

(1) that which relates to the six duties of brahmans, (2) that which relates to the five duties of kings, (3 & 4) that which relates to the six duties of each of *vaṇikar*, & *vēḷāḷar* (5) that which relates to the great who are spotless in their conduct in all the three times-past, present and future (6) that which relates to the eight duties of recluses and (7) that which relates to the warriors who are conversant with their duties.

Note. 1. From this *sūtra* it is evident that, at the time when Tolkāppiyam was written, *varṇāśramadharma* was in vogue in Tamil country.

Note. 2. The six duties of brahmans are the study of the Vedas and their teaching, performing sacrifices and officiating as priests in sacrifices and giving away gifts and receiving them.

Note. 2. The five duties of kings are the study of the Vedas, the performance of sacrifices, the giving away of gifts, looking after the welfare of subjects and the using of weapons, according to Iḷampūraṇar and the administration of justice, according to Naccinārkkiniyar. The latter agrees with what is found in the Gāutamadharmasāstra.

Note. 4. The six duties of *vaṇikar* are the study of Vedas, the performance of sacrifices, the giving away of gifts, agriculture, tending cows and trade.

1-3. द्विजातीनामध्ययनमिज्या दानम् (गौतमधर्म. 9,1)

ब्राह्मणस्याधिकाः प्रवचनयाजनप्रातर्ग्रहः (ibid. 9,2)

राज्ञोऽधिकं रक्षणं सर्वभूतानां न्यायदण्डत्वम् (ibid. 9,7-8)

वैश्यस्याधिकं कृषिवणिक्पाशुपाल्यकुसीदम् (ibid. 9,48)

परिचर्या चोत्तरेषाम् (ibid. 9,56)

Note. 5. The six duties of *vēlālar* are the study of all other than the Vedas, agriculture, trade, tending cows, service to others and warm reception of guests, according to Iḷampūraṇar and the giving of gifts, according to Naccinārkkiniyar.

Note. 6. Ariyaṇ in line 5 is taken to mean astronomer by Iḷampūraṇar and sage by Naccinārkkiniyar.

Note. 7. The eight duties of recluses, according to Iḷampūraṇar are bathing, lying on the floor, dressing in skin, having matted hair, worshipping fire, not going to inhabited villages and towns, getting provisions of food in forests and worship of god; and, according to Naccinārkkiniyar, absence of desire for food and water, enduring heat and cold, residing in a restricted place in a particular posture, speaking whenever necessary and silence or the eight duties of the yogins-yama, niyama, āsana, prāṇāyāma etc.

What are the *turai*s of *vākai*?

74. கூடூர்வேனி லென்றிரு பாசறைக்

காதலி னென்றிக் கண்ணிய வகையினும்¹

ஏரோர் களவழி யன்றிக் களவழித்

தேரோர் தோற்றிய வென்றியுத் தேரோர்

வென்ற கோமான் முன்றேர்க் குரவையும்

ஒன்றிய மரபிற் பின்றேர்க் குரவையும்

பெரும்பகை தாங்கும் வேலி னானும்

அரும்பகை தாங்கு மாற்ற லானும்

புல்லா வாழ்க்கை வல்லாண் பக்கமும்

ஒல்லார் நாணப் பெரியவர்க் கண்ணிச்

சொல்லிய வகையி னென்றொடு புணர்ந்தத்

தொல்லுயிர் வழங்கிய வலிப்பலி யானும்

ஒல்லா ரிடவயிற் புல்லிய பாங்கினும்

பகட்டி னானு மாலி னானும்

துகட்டபு சிறப்பிற் சான்றோர் பக்கமும்

² கடிமனை நீத்த பாலின் கண்ணும்

எட்டுவகை னுதலிய வவையகத் தானும்³

கட்டமை பொழுக்கத்துக் கண்ணுமை யானும்

இடையில் வண்புகழ்க் கொடையி னானும்⁴

பிழைத்தோர்த் தாங்கும் காவ லானும்

1. வகையினும் (இளம்); மரபினும் (நச்.)

2. கடிமனை...கண்ணும் (இளம்); கடிமலை...ஆனும் (நச்.)

3. அவையகத்தானும் (இளம்); அவையத்தானும் (நச்.)

4. கொடையினும் (இளம்); கொடைமையானும் (நச்.)

பொருளொடு புணர்ந்த பக்கத் தானும்

அருளொடு புணர்ந்த வகற்சி யானும்

காம நீத்த பாலி னானு மென்று

இருபாற் பட்ட¹வொன்பதின் னுறைத்தே.

Kutir vēni l-enr-iru pācari-k

Kātalī n-onri-k kaṇṇiya vakaiyiṇ-um

Ēṇōr kaḷavali y-aṇri-k kaḷavali-t

Tērōr tōrriya venri-y-un tērōr

Venra kōmān mun-rēr-k kuravai-y-um

Onriya marapir piṇ-rēr-k kuravai-y-um

Perum-pakai tāṅkuṁ vēli n-āṇ-um

Arum-pakai tāṅku m-ār-ra l-āṇ-um

Pullā vālkkai val-lāṇ pakkam-um

Ollār nāṇa-ḥ periyavar-k kanni-c

Colliya vakaiyi n-onroṭu puṇarntu-t

Tolluyir valaṅkiya v-aṇi-p-pali yāṇ-um

Ollā r-iṭavayir pulliya pāṅkiṇ-um

Pakaṭṭi n-āṇ-u m-āṇi n-āṇ-un

Tukaṭṭapu ciṇappir cāṇrōr pakkam-um

Kaṭi-maṇai nitta pāliṇ kaṇ-num

Eṭṭu-vakai nutaliya v-vai-y-akat t-āṇ-um

Kaṭṭamai y-olukkattu-k kaṇṇumai y-āṇ-um

Iṭai-y-il vaṇ-pukaḷ-k koṭaiyi n-āṇ-um

Pilaittōr tāṅkuṇ kava l-āṇ-um

Poruḷoṭu puṇarnta pakka-t t-āṇ-um

Aruloṭu puṇarnta v-akarci y-āṇ-um

Kāma nitta pāli n-āṇ-um-enrū

Iru-pār paṭṭa v-onṇatiṇ rurai-t-ē

Vākai is of twice nine kinds of *turai*, (the first nine with reference to *maṇam* (valour) and the second nine with reference to (*aṇam* or *dharma*): (1) The undivided attention to war in the camps both in winter and in summer, (2) the success gained by the warriors in the battlefield similar to that achieved by the agriculturists in the threshing floor, (3) the dance before the king's chariot at the success of the warriors (4) the traditional dance behind his chariot, (5) the spear which was able to withstand the attacks of the foes, (6) the capacity of the warriors to withstand the strong attacks of the foes.

1. ஒன்பதின் (இளம்.); ஒன்பதிறு (நச்.).

(7) able-bodied warriors fighting with the conviction that the physical body is transitory (8) throwing oneself in fire according to the tenets of the great which makes the foes feel ashamed, (9) taking hold of the enemy's country, (10) those winning fame through oxen and cows¹ (11) avoiding amorous look towards other's wives,² (12) the assembly of the great possessing eight qualities³ (13) conduct according to *śāstras* (14) incessant liberality bringing rich fame, (15) protecting the evil doers forgetting their wrongs, (16) identifying oneself with his duties as householder, warrior, or recluse, (17) leaving off the ties of the family on account of the feeling that all are alike and (18) the stage when desire vanishes.

Note 1. *Pin-tēr-k-kuravai* refers, according to *Ḥampūraṇar*, to the dance by *viraliyar* and according to *Nacčinārkkiniyar*, to the dance of *Koravai* and devils.

75. காஞ்சி தானே பெருந்திணைப் புறனே
பாங்கருஞ் சிறப்பிற் பன்னெறி யானும்
நில்லா வுலகம் புல்லிய நெறித்தே⁴.

Kāñci tān-ē perun-tiṇai-p puran-ē
Pāñk-arun ciraṇṇir paṇ-neri y-ān-um
Nillā v-ulakam pulliya neritt-ē.

Kāñci is the *puran* of *perun-tiṇai* and deals with the unparallelled transitoriness of the worldly objects in all ways.

Note. 1. The expression *pāñkarum* is taken by *Ḥampūraṇar* to mean 'having no equal' and by *Nacčinārkkiniyar* to mean 'having the unequalled *mōkṣa* for its aim.

Note 2. *Kāñci* is said to be the *puran* of *perun-tiṇai* since it is outside the range of the five *purattinai* mentioned above in the same way as *peruntinai* is outside the range of the reciprocal love signified by the five *akattinai* (: *kuriñci*, *pālai*, *marutum*, *neytal* and *mullai*).

1. *Ḥampūraṇar* splits into *āvināṇ*, while *Nacčinārkkiniyar* splits into *māvināṇ* and takes it to mean elephants and horses.

2. According to *Nacčinārkkiniyar*'s reading it means abdicating the throne.

3. The eight qualities are: heredity, education, conduct, truthfulness, purity, impartiality, absence of envy, and non-greediness.

4. *Nacčinārkkiniyar* takes the first line as one *sūtra* and the other two, as another.

What are the turais of *kāñci*?

76. மாற்றருள் கூற்றஞ் சாற்றிய பெருமைபும்
கழிந்தோ ரொழிந்தோர்க்குக் காட்டிய முதுமைபும்
பண்புற வருடம் பருதி நோக்கிப்
புண்கிழித்து முடிபு மறத்தி னானும்
ஏமச் சுற்ற மின்றிப் புண்ணோன்
பேள யோம்பிய பேளப் பக்கமும்
இன்னென் நிரங்கிய மன்னை யானும்
இன்ன து பிழைப்பி னிதவா கியரெனத்
தன்னருஞ் சிறப்பின் வஞ்சினத் தானும்
இன்னகை மனைவி பேளப் புண்ணோன்
தன்னுதல் கடிந்த தொடாஅக் காஞ்சியும்
நீத்த கணவற் நீர்த்த வேலின்
பெயர்த்த மனைவி யாஞ்சி யானும்¹
நிகர்த்துமேல் வந்த வேந்தனெடு முதுகுடி
மகட்பா டஞ்சிய மகட்பா லானும்
முலைபு முகனுஞ் சேர்த்திக் கொண்டோன்²
தலையொடு முடிந்த நிலையொடு தொகைஇ
ஈரைத் தாரு மென்ப பேரிசை
மாய்த்த மகனைச் சுற்றிய சுற்றம்
மாய்த்த பூசன் மயக்கத் தானும்
தாமே யெய்திய³ தாங்கரும் பையுளும்
கணவனெடு முடிந்த படர்ச்சி நோக்கிச்
செல்வோர் செப்பிய மூதா னந்தமும்
நனிமிரு சரத்திடைக் கணவனை யிழந்து
தனிமகள் புலம்பிய முதுபா லையும்
கழிந்தோர் தேளத்துக் கழிபட ருநீஇ
ஒழிந்தோர் புலம்பிய கையறு நிலையும்
காதலி யிழந்த தபுதார நிலையும்
காதலி யிழந்த தாபத நிலையும்
நல்லோன் கணவனெடு நனியழந் புதிஇக்
சொல்லிடை யிட்ட மாலை⁴ நிலையும்
அரும்பெருஞ் சிறப்பிற் புதல்வற் பயந்த⁵
தாய்தப வருடத் தலைப்பெய னிலையும்
மலர்தலை யுலகத்து மரபுநன் கறியப்

1. பெயர்த்த மனைவி வஞ்சி யானும் (இளம்) ; உரையில் ஆஞ்சி என உளது. பேளத்த மனைவி யானும் (நச்.)
2. கொண்டான் (இளம்) ; கொண்டோன் (நச்.)
3. எய்திய (இளம்) ; ஏங்கிய (நச்.)
4. மாலை (இளம்) ; பாலை (நச்.)
5. அரும் . . . பயந்த (இளம்) ; ஆய் . . . பெயர (நச்.)

பலம்செலச் செல்லாந் காடு வாழ்த்தொடு
 நிறையருஞ் சிறப்பிற் றுறையிரண் டடைத்தே,
Mārr-arun kūrraṇ cārriya perumaiy-um
Kalintō r-olīn tōrkku-kāṭṭiya mutumaiy-um
Paṇṇ-ura varūum pakuti nōkki-p
Puṇ-kilittu muṭiyu maratti n-āṇ-um
Ēma-c curra m-inri-p punnōn
Pēe y-ōmṭiya pēey-p pakkam-um
Inṇaṇ-eṇ r-irāṅkiya manṇai y-āṇ-um
Inṇatu pīlaippi n-ituv-ā kiyar-eṇa-t
Tuṇ-n-arun ciraṇṇi vañciṇat t-āṇ-um
Inṇakai manaiṇi pēey punnōn
Tuṇṇutal kaṇṇi toṭā-k kāñci-y-um
Nitta kaṇavar rirtta vēlin
Peyaritta manaiṇi yāñci y-āṇ-um
Nikaritu-mēl vanta vēṇṇaṇṇu mutu-kūṭi
Makappā ṭ-añciya makat-pā l-āṇ-um
Mulai-y-u mukan-uñ cērtti-k-konṭōn
Talaiyōṭu muṭinta ṇilaiyōṭu tokai
Ir-aiṇ t-āku m-eṇṇa pēr-icai
Māyṇta makaṇai-c curriya curram
Māyṇta pūcaṇ mayakka-t t-āṇ-um
Tām-ē -eytiya tāṅk-arum paiyul-um
Kaṇavaṇṇu muṭinta paṭar-cī nōkki-c
Celvōr ceppiya mūtā nantam-um
Nāṇi-miku curattiṭai-k kaṇavaṇṇi y-ilāntū
Tāṇi-makal pulampiya mutu-pā lai-y-um
Kalintōr tēttu-k kaṭi-paṭa r-urūi
Oḷintōr pulampiya kai-y-aru ṇilai-y-um
Kātali y-ilānta taṭutāra ṇilai-y-um
Kātala n-ilānta tāpata ṇilai-y-um
Nallōḷ kaṇavaṇṇu nāṇi-y-aḷar pukū-c
Colliṭai y-iṭṭa mālai ṇilai-y-um
Ārum-peruṇ ciraṇṇi putalvar payanta
Tāy-tapa varūun talai-p-peya ṇilai-y-um
Malar-talai y-ulakattu marapu-naṇ k-aṇiya-p
Palar-cela-c cellā-k kātu vālttoṭū
Nirai-y-arun ciraṇṇi rurai-y-iran ṭ-uṭait-ē

Kāñci has two sets of ten *tuṇais* each the first set consisting of (1) the greatness of the inevitability of death (*i.e.* the ransitioness of the physical body), (2) the inevitability of the old age mentioned to the young by the old (*i.e.* the transi-

toriness of youth) (3) the bravery to die wounded in battle considering the nature of the wordly life, (4) the state of the wounded being attended to by devils in the absence of loving¹ relatives. (5) the state of being pitied at the fallen state by others mentioning his previous prosperous condition, (6) the taking of terrible oath by one that he would do this if he fails to do the task undertaken (7) the wife who previously met him with sweet smile not touching him in the wounded state fearing the devils that surround him, (8) the magnanimity of the wife killing herself with the spear left by the dying husband² (9) the state of people not willing to give their daughters in marriage to enemies who offered their hand in consideration of the dignity of their family and (10) the state of wife dying bringing the head of the deceased husband close to her breasts and face; the second set consisting of the (1) the confusion with lamentations of mothers surrounding the dead bodies of their famous sons or the confusion with lamentations of people at the death of mothers round the dead bodies of their famous sons³ (2) the grievous pain experienced by themselves (*i.e.* by wives either in prison or in the absence of relatives). (3) the extreme delight experienced by the goers-by on seeing the wife's death along with her husband, (4) the wife's bewailing the loss of the husband in the middle of the forest, (5) the helpless state of the dependents and others at the death of their masters, (6) the pitiable state of the husband at the loss of the wife, (7) the pitiable widowed life of the wife at the loss of the husband, (8) the words expressed by the wife to those who stood in the way of her entering the funeral pyre of her husband (9) the state of the mother ready to die at the glorious death of her son in the battlefield or the state of the mother ready to die on behalf of honour at the behaviour of her son, and (10) the eulogy of the cremation ground which stands firm though witnessing many disappearing from this wide world.

1. Naccinārkkiniyar takes *ēmam* to mean 'night',

2. According to Naccinārkkiniyar's reading, the line means 'the state of the wife fearing at the sight of her dead husband not being able to distinguish his body on account of the bruises with spear'.

3. When *curra māyṇta* is split as *curram āyṇta*, the former meaning should be taken; if it is split as *curram māyṇta*, the latter meaning should be taken.

77. பாடாண் பகுதி கைக்கிலைப் புறனே
காடுங் காலை நாலிரண் டுடைத்தே.
Pāṭāṇ pakuti kaikkilai-p puran-ē
Nāṭuṇ kālai nāl-iraṇ t-ūḷait-ē.

Pāṭāṇṭinai is the *puran* of *kaikkilai* and is, on examination, of eight kinds.

Note. 1. *Ḥampūraṇar* tells us that *pāṭāṇ* is taken to be the *puran* of *kaikkilai* for the following reasons: (1) *Kaikkilai* is not restricted to a particular region; so also *pāṭāṇ* is not restricted to any individual. (2) *Kaikkilai* is one sided love; so also *pāṭāṇ* is mostly connected with the profit gained by the poet. *Pāṭāṇ* has the melody type called *centiram* as *kaikkilai*. *Naccinārkkiniyar* tells us that in *pāṭāṇ*, the hero of the poem wants eulogy and the poet, personal profit. Since both of them are not interrelated, *pāṭāṇ* is considered to be the *puran* of *kaikkilai*.

Note. 2. The eight kinds are, according to *Ḥampūraṇam*, (1) praise to God (2) praise to kings (3) praise of auspicious occasions (4) advice (5) directing a poet to go to a patron (6) the kinds of reward to poets (7) reference to *kaikkilai* and (8) censure; and according to *Naccinārkkiniyar*, all those mentioned there with reference to *pāṭāṇ* and all connected with the six *tiṇais* mentioned above and *potuviyal*.

Note. 3. In similar sutras above 6, 8, 12, 15, 18, only the nature of the respective *tiṇai* is mentioned and not its classification. But in *sūtra* 1 the classification is mentioned and it is followed by the *sūtra* which states the classification in detail. But here it is not clearly stated.

78. அமரர்கண் முடியு மறுவகை யானும்
புரைதீர் காமம் புல்லிய வகையினும்
ஒன்றன் பகுதி யொன்று மென்ப.
Amararkan mutiyu m-aṇu-vakai y-āṇ-um
Purai-tīr kāmam pulliya vakaiyiṇ-um
Onṇan pakuti y-onṇu-m-eṇṇa.

In the six kinds of verses with reference to *devas* and verses with reference to righteous pleasures, one will overlap with another.

Note. 1. What are the six kinds referred to in line 1 is not mentioned in the text. *Ḥampūraṇar* says that the six kinds are *koṭi-nilai*, *kantali*, *valli*, *pulavar-ārruppatai*, *pukaltal* and *paraval*. Of them two are mentioned in *sūtra* 22, three in *sūtra* 27 and one in *sūtra* 30.

Note 2. *Naccinārkkiniyar*, on the other hand, takes the *sūtra* to mean that *pāṭāṇ* is seen in verses with reference to six godly objects-sages, brahmans, cows, rain, crowned kings and world and with reference to requests of low order.

Note. 3. *Purai* is taken to mean *fault* by *Ḥampūraṇar* and *superiority* by *Naccinārkkiniyar*.

79. வழக்கியன் மருங்கின் வகைபட நிலைதும்
பரவலும் புதூச்சியுங் கருதிய பாங்கினும்
முன்னோர் கூறிய குறிப்பினுஞ் செந்துறை
வண்ணப் பகுதி வரைவின் ருங்கே.

Valakkiyaṇ maruṅkiṇ vakai-paṭa nilaii-p
Paraval-um putūcciy-uṅ karutiya pāṅkiṇ-um
Munṇōr kūriya kuṇṇiṇ-uṅ centurai
Vaṇṇa-p pakuti varai-v-iṇ r-āṅk-ē.

The rhythm of the melody type *centurai* is not to be avoided in the *paraval* (eulogy in person *paliccu* (eulogy in absence) and the places suggested by the predecessors wherever they are found in usage.

Note. 1. The word *munṇōr* in the *sūtra* suggests that the classification of *purattinai* also was done by the predecessors of *Tolkāppiyāṇar*.

80. காமப் பகுதி கடவுளும் வரையார்
ஏனோர் பாங்கினு மென்மனார் புலவர்.
Kāma-p pakuti kaḷavul-um-varaiyār
Ēṇōr pāṅkiṇ-u m-eṇṇanār pulavar.

Learned men say that, in erotic verses and in verses which should be concerned with human beings, gods are not prohibited.

81. குழவி மருங்கினுங் கிழவ தாகும்.
Kuḷavi maruṅkiṇ-uṅ kiḷava t-ākum

Erotic verses may be with reference to children.

82. ஊரொடு தோற்றமு முரித்தென மொழிப
வழக்கொடு சிவனிய வகைமையான
Ūroṭu tōṇṇam-u m-uritt-eṇa molipa
Valakkoṭu civaṇiya vakaimai y-āṇ-a.

Erotic verse in *pāṭāṇ* may be with reference to the inhabitants of villages if it is in conformity with usage.

83. மெய்ப்பெயர் மருங்கின் வைத்தனர் வழியே.
Mey-ppeyar maruṅkiṇ vaittanar vali-y-ē.

Predecessors have said that the true names of heroes may be mentioned in erotic verses with reference to *pātāṇ*.

84. கொடிநிலை கந்தழி வள்ளி யென்ற
வடுகீங்கு சிறப்பின் முதலன மூன்றும்
கடவுள் வாழ்த்தொடு கண்ணிய வருமே.

Koṭi-nilai kantali valli y-enra
Vaṭu-niṅku-cirappiṇ mutalana mūṇrum;
Katavuḷ vālttoṭu kaṇṇiya varum-ē.

The three which are considered spotless-sun, Brahma and Moon may be invoked.

85. கொற்ற வள்ளை யோரிடத் தான.
Korra vallaḷai y-ōr-iṭat t-āṇa.

Korravallaḷai too may be taken under *pātāṇ* is some places.

Note. 1. *Naccinārkkiniyar* takes *ōr-iṭam* to refer to human beings.

How is *pātāṇ* classified ?

86. கொடுப்போ ரேத்திக் கொடாஅர்ப் பழித்தனம்
அடுத்தார்ந் தேத்திய வியன்மொழி வாழ்த்தம்
சேய்வரல் வருத்தம் வீட வாயில்
காவலர்க் குரைத்த கடைநிலை யானும்
கண்படை கண்ணிய கண்படை நிலையும்
கபிலை கண்ணிய வேள்வி நிலையும்
வேலை¹ கோக்கிய விளக்கு நிலையும்
வாயுரை வாழ்த்துஞ் செவியறி வுறையும்
ஆவயின் வருடம் புறநிலை வாழ்த்தம்
கைக்கிளை வகையோ டுளப்படத் தொகைஇ
தொக்க நான்குமுள வென மொழிப.
Koṭuppo r-ētti-k koṭāar-p paṭittal-um
Atutt-ārṇ t-ēttiya v-iyānmoli vāltt-um
Cēy-varal varuttam vīṭa vāyil
Kāvalark k-uraitta kaṭai-nilai y-āṇ-um
Kaṇ-paṭai kaṇṇiya kaṇ-paṭai nilai-y-um
Kapilai kaṇṇiya vēḷvi nilai-y-um
Vēlai nōkkiya viḷakku nilai-y-um
Vāy-urai vālttuṇ cevi-y-ari-v-urū-um
Ā-vayin varūm pura-nilai vālttum
Kaikkilāi vakaiyō t-ūḷappaṭa-t tokaii-t
Tokka nāṅku m-ūḷa v-eṇa molipa.

They say that the *turais* of *pātāṇ* are (1) eulogising the giver and reviling the non-giver (2) eulogising a king in his close proximity with reference to the nature of his ancestors and himself (3) the scene where words are sent to the king through the gatekeeper enumerating the miseries undergone in the long journey from home (4) suggesting to the king that it is time to go to sleep, (5) the sacrifice where brown cows are freely given away (6) lighting the lamp to commemorate the victory of the spear or the height of the flame of the lamp like that of the spear (7) salutary advice to a king by wise men *nolen volens* (?) (8) instructing the king in the path of virtue (9) benediction upon a king, invoking his deity to bless him and his descendants and (10) interceding etc., during *kaikkilāi*.

What is the other kind of classification ?

87. தாவி னல்லிசை, கருதிய கிடந்தோர்க்குச்
குத ரேத்திய துயிலெடை நிலையும்
கூத்தரும் பாணரும் பொருளும் விறலியும்
ஆற்றிடைக் காட்சி யுறழத் தோன்றிப்
பெற்ற பெருவளம் பெருஅர்க் கறிவுநீஇச்
சென்றபய னெதிரச் சொன்ன பக்கமும்
சிறந்த ¹காளினிற் செற்ற நீக்கி
பிறந்த நான்வயிற் பெருமல் கலமும்
சிறந்த சீர்த்தி மண்ணு மங்கலமும்
கடைமிகுத் தேத்திய குடைநிழன் மாபு
மாணர்ச் சுட்டிய வாண்மல் கலமும்
மன்னெயி லழித்த மண்ணுமக கலமும்
பரிசில் கடைஇய கடைக்கட்டு நிலையும்
பெற்ற பின்னரும் பெருவள னேத்தி
கடைவயிற் றோன்றிய விருவகை விடையும்
அச்சமு முவகையு மெச்ச மின்றி
நாளும் புள்ளும் பிறவற்றி னிமித்தமும்
காலக் கண்ணிய வோம்படை புளப்பட
ஞாலத்த வருட நடக்கையது குறிப்பின்
கால மூன்றொடு கண்ணிய வருமே.
Tāvi ṇal-l-icai karutiya kiṭantōrkku-c
Cūta r-ēttiya tuyil-eṭai nilai-y-um
Kūttar-um pāṇar-um porunar-um viṇali-y-um
Ārr-iṭai-k kāṭci y-urāḷa-t tōṇri-p
Perra peru-valam perāark k-arivurū-c
Cenru-paya n-eṭira-c conṇa pakkam-um

Ciranta nālinir cerra nikki-p
Piranta nāl-vayir peru-maṇ kalam-um
Ciranta cirtti mannu maṇkalam-um
Natai-mikut t-ēttiya kuṭai-nilan marapum
Mānār-c cuttiya vāṇ-maṇ kalamum
Maṇ-n-eyi l-aḷitta mannu-maṇ kalam-um
Paricil kaṭaiiya kaṭai-k-kūṭtu nilai-y-um
Perra pinṇar-um peru-vaḷa n-ētti
Natai-vayir rōṇriya v-iru-vakai viṭai-y-um
Accamu m-uvaki-y-u m-ecca m-inri
Nāl-um pul-l-um piṇavarri nimittam-um
Kalan kaṇṇiya v-ōmpatai y-ula-p-paṭa
Nālattu varūm naṭakkaiyatu kurippin
Kāla mūṇroṭu kaṇṇiya varum-ē.

The following connected with the past, present and the future in this earth are also taken as the *turais* of *pāṭan*:—

(1) bards singing about the king's spotless good fame to wake him, while asleep, up; (2) *kūttar*, *pānar*, *porunar* and *viraliyar* who have received presents directing those who have not received them and telling them what they have received¹ (3) celebrations on birth days by nullifying the punishments² (4) purificatory bath bringing fame; (5) bringing out the excellence of royal umbrella giving shade to many; (6) giving adorations to the spear which brought the foes under control; (7) purificatory bath of the king after capturing the enemy's fort; (8) the poets etc mentioning their wants and getting the rewards³ (9) eulogising the prosperous condition of the king after receiving the reward and taken leave of the taking either on his own initiative or on the initiative of the king; and (10) wishing that the king may be free from the source of fear, delight and want which is foreboded by the stars, birds and other omens.

Purattiṇai-y-iyal ends.

1. Nāccinārkkiniyar takes the meaning 'recluses directing the house-holders how to get *mōkṣa*' along with the above meaning, in lines 3-6 in the *sūtra*. He might have so interpreted the lines since otherwise, this *lakṣaṇa* could not hold good for the *Tirumukārruppatai*.

2. Nāccinārkkiniyar interprets the lines 7-8 thus: weaving white dress and doing good deeds undoing the punishments awarded on previous occasions.

3. According to Nāccinārkkiniyam, *kaṭai-k-kūṭtunilai* means 'the state of accomplishing one's task by standing at the entrance.'

III. KALAVIYAL

(The chapter on the mutual consent of the lover and the lady-love to marry without the knowledge of the lady's parents.)

89. இன்பமும் பொருளு மறனு மென்றுக்கு
அன்பொடு புணர்ந்த வைத்தினை மருங்கின்
காமக் கூட்டம் காணுந் காலை
மறையோர் தேர்த்து மன்ற லெட்டனுந்
துறையமை கல்யாழ்த் துணைமையோ ரியல்பே.

Inṇamum poruḷu m-aranu m-enrāṅku
Anpoṭu puṇarnta v-aintiṇai maruṅkin
Kāma-k kūṭṭan kāṇuṇ kālai
Maraiyōr tēttu manṇa l-eṭṭanul
Turaiyamai nal-yāḷi tuṇaimaiyō r-iyalpē.

Kalavu or *kāmakkūṭṭam*—which falls within the range of the five *tiṇais* connected with reciprocal love and which is the source of pleasure, worldly objects and dharma is, on examination, of the type of the *gāndharva* marriage among the eight kinds of marriage mentioned in the *Vēdas*.

Note 1.—The eight kinds of marriage are:—*brāhma*, *prajāpātya*, *ārṣa*, *dāiva*, *āsura*, *gāndharva*, *rākṣasa* and *pāiśāca*. In the first five, the father of the bride gives her away to the bridegroom. In the *gāndharva*, the mutual consent of the lover and the lady-love is the deciding factor. This system is sure to exist where girls remain unmarried after puberty. The *svayamvara* also forms a type of *gāndharva*. But such a one does not get the name of *kalavu* in Tamil Literature. Hence *kalavu* is the mutual consent of the lover and the lady-love to marry without the knowledge of the lady's parents.

Note 2.—*Marai* and *maraiyōr-tēem* convey the same meaning.

Note 3.—The first line, according to *Nāccinārkkiniyar*, means "among *inṇam*, *poruḷ* and *aran*."

Between whom does *kaḷavu* happen?

90. ஒன்றே வேறே யென்றிரு பால்வயின்
ஒன்றி யுயர்ந்த பால தாணயின்
ஒத்த சிவனனும் சிவத்தியும் கான்ப
யிக்கோ னுயினும் கடிவரை யின்றே.

Onrē vēṛē y-enṛiru pālvayin
Onri y-uyarnta pāl-a t-āṇaiyin
Otta kilavan-un kilatti-y-un kānpa
Mikkō n-āyinuṇ kaṭi-varai y-inr-ē.

Suitable lover and lady-love belonging to the same region or of different regions come within the view of each other through the direction of the Fate which gradually raises them by making them husband and wife in every birth. It does not matter much even if the lover is of superior order to the lady-love.

Note 1.—The first line, according to *Iḷampūraṇar* means “the fate which either unites or separates them in the life beyond.”

Note. 2. Suitability is decided by birth, heredity, bravery, age, appearance, health, good qualities like gentlemanliness, compassion, etc. This is mentioned in the 25th sūtra of the *Meyppāṭṭiyal*.

What happens when they come within the view of each other?

91. சிறத்தழி யையஞ் சிறத்த தென்ப
இழித்தழி யிழிலே கட்ட லான.
Cirantuli y-aiyañ ciranta t-enpa
Iḷintuli y-iḷivē cuṭṭa lāna.

Doubt about their respective nature is praiseworthy only when both are of superior birth, since the low nature is evident if they are of low pedigree.

Note 1.—Even though this sūtra seems to sanction that both the lover and the lady-love may doubt about the nature of the other, the line.

Aiya-k kilavi y-āṭūuvir k-urittē.
in the 42nd sūtra of *Poruḷ-iyal* restricts the application of this sūtra.

Note 1.—The meaning given above belongs to *Nacci-ṇārkkiniyar*. *Iḷampūraṇar* interprets that doubt may happen

only in the mind of the lover and not in the mind of the lady-love.

If so, the line of the 42nd sūtra of *Poruḷiyal* noted above has to be taken to be the repetition of the contents of this sūtra. Hence *Nacciṇārkkiniyar*'s interpretation is sound.

What serves as the means to clear the doubt?

92. வண்டே யிழையே வன்னி யூவே
கண்ணே டலமர லிமைப்பே யச்சமென்று
அன்னவை பிறவு¹ மாக்க னிகழ
கின்றவை களைபுக் கருவி யென்ப.
Vaṇṭ-ē y-ilai-y ē valli pū-v-ē
Kaṇ ṇ-ē y-alamara l-imaipp-ē y-accam enṛu
Anṇavai pira-vu m-āṇka nikaḷa
Ninṛavai kaḷaiyuṇ karuvi y-enpa.

Bee (on the flowers on head), ornaments (worn on the body), creeper-like lines (drawn on breast and shoulders), flowers, physical eyes, bewilderment, winking of the eyes, sense of fear, etc., found on and near her, serve as the instruments to clear the doubt (in the mind of the lover).

Note 1.—These help the lover to determine that the lady was not a divine being, but only a human being.

Which determines their mutual attachment?

93. காட்ட மிரண்டு மறிவுடம் படுத்தற்குக்
கட்டி யுரைக்குக் குறிப்புரை யாகும்.
Nāṭṭa m-iraṇṭu m-arivuṭam paṭuttarku-k
Kuṭṭi y-urairkuṇ kurippurai y-ākum.

The meeting of the eyes of the two is the evidence to determine that they are mutually attached.

Note 1.—*Nacciṇārkkiniyar* takes the following as the *anvaya*:—*Arivu uḷampaṭuttarku-nāṭṭam iraṇṭum kuṭṭi urairkum*, (*talaiyiyin*) *kurippurai nāṭṭiraṇṭum-ākum*: The meaning of the sūtra, according to him, is, “the lover, having determined that she is a human being, expresses through his two eyes his request that she must be a partner to him; her consent is communicated through her two eyes. This interpretation is far-fetched and unnecessary.

When will their eyes meet?

94. குறிப்பே குறித்தது கொள்ளு மாயின்
ஆங்கவை நிகழு மென்மனார் புலவர்.

*Kurippē kurittatu koḷḷu m-āyiṇ
Āṅkavai nikalū m-enmanār pulavar.*

Learned men say that eyes will meet there only when her mind is prepared to agree to his wish.

Note 1.—According to *Naccinārkkiniyar*, *avai* refers to *puku-mukam-hurital*, etc., mentioned in the three *sūtras* (13-15) of the *Meyppāṭṭiyal*.

Having seen that their eyes met, what does the lover do?

95. பெருமையு முரனு மடே மென.

Perumaiyu m-uranu m-āḷḷu mēṇa?

Consideration of one's own dignity and mental strength are found in man.

Note 1.—From this it is evident that high class men do not allow themselves to be carried away by passion, but they begin to consider whether it behoves their dignity to take the hand of women who allowed their eyes to meet theirs.

What does the lady-love do?

96. அச்சமு காணு மடனு முத்துறுதல்¹

Accamu nāṇu maṇu munturūtal

Niccamum peṇpār k-uriya v-eṇpa.

They say that fear, modesty and credulity are the permanent traits of woman which exhibit themselves.

What happens after their first meeting?

97. வேட்கை யொருதலை யுன்னதன் மெலிதல்

Vēṭkai y-orutalai y-uḷḷutan melital

Ākkañ ceppa nāṇuvurai y-irattal

Nōkkuvā v-eḷḷā m-avaiyē pōral

Marattan mayuṭṭakāñ cākkā t-eṇric

Cirappuṭai marapiṇavai kaḷaveṇa molipa.

They say that the following nine important *avasthās* happen at the time of *kaḷavu*: (1) Amorousness, (2) uninter-

1. முத்துறுதல் (இளம்.); முத்துறுத்த (நச்.)

2. என்றிச் (இளம்.); என்றிச் (நச்.)

rupted thinking of the object of love, (3) emaciation, (4) enumeration of what is experienced like sleeplessness, etc., (5) transgressing the bonds of modesty, (6) looking at all objects of nature with reference to the limbs of the object of love, (7) forgetfulness, (8) stupor and (9) the dying state.

Note 1.—*Naccinārkkiniyar* takes *orutalai* in line one as an adjunct both to *vēṭkai* and to *uḷḷutal*.

Note 2.—*Ākkañceppal* according to *Naccinārkkiniyar*, means “taking every impediment leading to the attainment of their desire.”

Note 3.—The third line, according to *Naccinārkkiniyar*, means, “taking the look of others to have been cast with the knowledge of their love-affair”.

When they meet next, what happens?

98. முன்னிலை யாக்கல் சொல்வழிப் படுத்தல்

Munnilai y-ākkal colvali-p paṭuttal

Nannaya m-uraitta nakai-nāṇi y-urāa

Annilai y-aritan melivu-viḷak kuruttal

Tannilai y-uraitta reḷivakap paṭuttal-eṇri

Innavai nikalū m-enmanār pulavar.

Learned men say that these will then happen:—

(1) lover addressing the lady-love, (2) making her listen to him, (3) describing her attractive features, (4) understanding her mind through her smile, (5) making her understand clearly his suffering, (6) telling her plainly his own condition and (7) convincing himself of her determination.

Note.—The meaning given above belongs to *Ilampūraṇar*. *Naccinārkkiniyar* condemns him for the following reasons:—

(1) If the *avasthās* are mentioned here, he need not have mentioned the twelve *avasthās* beginning from “*puku-mukam-purital* and ending with” *iru-kai-y-um-eṭuttal* in the *sūtras* 13, 14 or 15 in the *Meyppāṭṭiyal*. (2) It is said in the *Meyppāṭṭiyal* that the *avasthā* after the sixth cannot be taken under *akam*. (3) If *puṇarcci* is to take place after these, the statements

1. உருஅ (இளம்-பா); உருஅது (நச்-பா).

Kuṭṭi y-uraikkun kurippurai y-ākum (Kaḷaviyal 5)

Iru-kai-y-um-eṭuttal (Mey. 15) are not appropriate.

The first reason cannot hold good, since the *avasthās* mentioned in the *Meyppāṭṭiyal* belong exclusively to the lady-love, while those mentioned here belong to both the lover and the lady-love. No *sūtra* in the *Meyppāṭṭiyal* deals with what he states in the second reason. Since the 5th *sūtra* may be taken to denote their mutual consent, the statement referred to may be taken to be appropriate. *Iru-kai-y-um-eṭuttal* has exclusive bearing to the lady-love. Hence *Nacṇārkkiniyar's* condemnation of *Iḷampūraṇar* does not seem to be sound.

Note 2.—The meaning according to *Nacṇārkkiniyar* is this:—(1) addressing inanimate objects, (2) telling as if they have said, (3) telling them his attractive features, (4) learning how she will put up with the separation, (5) making the lady-love understand his feeling about separation and consoling her on learning her feeling. (6) telling that they will continue to be partners for seven births to come and (7) telling the lady-love clearly that he will not leave her, that he cannot put up with the sufferings if separation is indispensable and he will lead a virtuous life during separation.

What happens afterwards?

99. மெய்தொட்டுப் பயிற் பையா ராட்டல்

இடம்பெற்றுத் தஞ் டி லிடைபூறு கிளத்தல்

நீடுகினைத் திரங்கல் கூடுத லுறுதல்

சொல்லிய றுதர்ச்சி வல்லே பெற்றுழித்

திராத் தேற்ற முளப்படத் தொகைஇப்

பேராச் சிறப்பி னிருகாண்கு கிளவியும்

பெற்றவழி மகிழ்ச்சியும் பிரித்தவழிக் கலங்கலும்

நிற்பவை நினைஇ நிகழ்பவை யுரைப்பினும்

குற்றம் காட்டிய வாயில் பெட்டினும்

பெட்ட வாயில்பெற் திரவுவலி யுறுப்பினும்

ஊரும் பேரும் கெடுதியும் பிறவும்

நீரிற் குறிப்பி. னிரம்பக் கூறித்

தோழியைக் குறையுறும் பகுதியுத் தோழி

குறையவட் சார்த்தி மெய்யறக் கூறலும்

தண்டா திரப்பினு மற்றைய வழியும்

சொல்லவட் சார்த்தலிற் புல்லிய வகையினும்

அறிந்தோ ளயர்ப்பி னவ்வழி மருங்கின்

கேடும் பீடுக் கூறலுத் தோழி

நீக்கலி னாகிய நிலைமையு கோக்கி

மடன்மா கூறு மிடனுமா ருண்டே.

Mey-toṭṭu-p payiral poy-pā rāṭṭal

Iṭam-perru-t talāa l-iṭai-y-ūru kḷattal

Niṭu-ninain t-irāṅkal kūṭuta l-uṟṭal

Colliya nukarcci vallē perruli-t

Tirā-t tērra m-uḷappāṭa-t tokaii-p

Pērā-c ciṟappi n-iru-nāṅku kḷavi-y-um

Perra-vali makilcci-y-um pirinta-vali-k-kalāṅkalum

Nirpavai ninaii nikalṭavai y-uraippinūm

Kurraṇ kāṭṭiya vāyil peṭṭinūm

Peṭṭa vāyil-per r-iravu-vali y-uruppinūm

Ūrum pēr-uṅ keṭuti-y-um pira-v-um

Nirir kurippi nirampa-k kūṟi-t

Tōliyai-k kurai-y-urum pakuti-y-un-tōli

Kurai-y-avaṭ cārtti mey-y-ura-k-kūṟal-um

Taṇṭā t-irappinu marraiya vali-y-um

Col-l-avaṭ cārttalir pulliya vakaiyin-um

Arinto l-ayarppi n-a-v-vali maruṅkiṇ

Kēṭum pīṭuṅ kūṟal-un tōli

Nikkali n-ākiya nilaimai y-u-nōkki

Maṭaṇ-mā kūru m-iṭaṇ-um-ā r-uṇṭ-ē.

Along with the following eight of great importance—the lover's trying to touch any limb of the lady love, pleading false excuses for the same, getting near her, enumerating the obstacles he had to encounter, feeling sorry for the long delay, meeting her in conjugal union, experiencing the pleasure all on a sudden and expressing the insatiety of his lust-expressing pleasure at the meeting, expressing sorrow at separation, thinking of what is past and what is to come in her company, making his friend who found fault with his love-adventure agree to help him, the friend entreating the lady-love or her friend to agree to the lover's wishes, entreating the lady-love's friend to intercede suggesting to her the name of his native place, his name, and the perils which may follow, telling her his determination to mount himself on a horse of palmyra stems when the lady's friend, in spite of his repeated entreaties, refuses to bring about the union by telling him the exact troubles in which the lady was under, the way in which he met her for the first time without anybody's knowledge, the lady's heaving sighs, the difficulties which she would have to encounter, and (the chance for losing) his personal dignity.

Note 1.—The first three lines deal with, according to *Iḷampūraṇar*, when the lover got the opportunity to be in con-

jugal union with the lady-love for the *first* time and according to *Naccinārkkiniyar* they refer to the incidents at their *second* union.

Note 2.—*Naccinārkkiniyar* says that, if lines 14 to 18 are taken to deal with the sayings of the lady-love's friend in the way in which *Ilampūraṇar* does, 24th *sūtra* of this chapter must be taken to repeat what is mentioned here. But, since this *sūtra* has reference primarily to the lover, the ideas contained in them may be taken to be *purōvāda* which are necessary for the ideas contained in the last two lines of the *sūtra*. Hence *Naccinārkkiniyar's* mentioning that these lines refer to the sayings of the lover is far-fetched.

Note 3.—*Itai-y-ūru-kilattal* (in line 2) means, according to *Ilampūraṇar*, "lover's asking the lady-love the obstacles that stood in *her* way" and according to *Naccinārkkiniyar*, "enumerating the obstacles that stood in *his* way". *Naccinārkkiniyar's* interpretation seems to be better.

Note 4.—*Perruli* (in line 4) is taken to mean *perutal*.

Note 5.—*Tirā-t-tērram* in line 5, means according to *Ilampūraṇar*, 'the insatiety of lust' and according to *Naccinārkkiniyar*, "the swearing never to part".

What are the occasions, not mentioned before, which give room for the lover to speak?

100. பண்டிற் பெயர்ப்பினு பரிவுற்று மெலியினும்
அன்புற்று கிணு மவட்பெற்று மலியினும்
ஆற்றிடை யுறுதலு மவ்வினைக் கியல்பே.

Paṇṇir peyarppinum parivurru meliyinum
Anṇurru nakuṇu m-avaṭ-perru maliyinum
Ā r-r-itai y-urūtal-u m-a-v-vinai-k k-iyalp-ē.

The following also come within the range of the lover's sayings:—"When he is sent away smoothly, when the lady's friend is at the point of yielding to him on account of compassion, when she or the lady smiles out of affection, when he is pleased in having got the lady's company and when he is beset with obstacles either on his return-journey or on his taking the lady-love with him (without the knowledge of her parents).

Note 1.—The word *paṇṇi* in line 1 means according to the commentators 'the childish state of the lady etc.'

Note 2.—*Parivurru-meliyinum* means, according to *Ilampūraṇar*, "when the friend is on the point of yielding out of compassion" and according to *Naccinārkkiniyar*, "when he becomes emaciated". The former meaning suits better with what follows.

How many are the ways in which the lover's friend intercedes?

101. பாக்கர் கிமித்தம் பன்னிரண் டென்ப.

Pāṅkar nimittam paṇṇiraṇ t-enṇa.

There are twelve occasions in which the lover's friend intercedes.

Note 1.—*Pāṅkar-nimittam* may be taken as *aṇmoli-t-tokai* meaning "the union of the lover and the lady-love through the lover's friend". But in the *Ilampūraṇam* it is taken to be a *vērrumai-t-tokai* and *nimittam* is an *ākupeyar* meaning *nimittam āka-k kūṭum kūṭam*.

What are they?

102. முன்னைய மூன்றும் கைக்கிளைக் குறிப்பே.

Munnaiya mūṇṇuṇ kaikkilai-k kuṛippē.

The occasions during the last three (among the eight kinds of marriages) come under *kai-k-kilai*.

103. பின்னர் காண்தும் பெருத்தினை பெறமே.

Pinnar nāṅkum perun-tiṇai perum-ē.

The occasions during the first four (among them) fall under *peruntinai*.

104. முதலொடு புணர்ந்த யாழோர் மேன

தவலருஞ் செம்பி னைந்திலம் பெறமே.

Mutaloṭu puṇarnta yālōr mēna

Taval-arun ciraṇṇi n-ai-n-nilam perum-ē.

The occasions during *kaḷavu* which is the type of *gāndharva* which is said to be of the best type arise in the five regions of spotless importance.

Note 1.—*Pāṅkar-nimittam* should be taken in these three *sūtras* from the *sūtra* 101.

Note 2.—It seems to me that the above three *sūtras* may be taken to be one *sūtra* explaining the twelve occasions where in the lover's friend intercedes. They are those that happen during the last three of *ellumayral* noted in the first *sūtra* of

this chapter, *Āsura*, *Rāksasa* and *Pāśāca*, which belong to *kaikkilāi* type, and those in the first four *Brāhma*, *Prājā-patya*, *Dāiva* and *Ārṣa* which belong to *peruntinai* type and those in *kaḷavu* which is of five kinds according to the five regions. But *Ḥampūraṇar* takes them as three *sūtras* and *Naccinārkkiniyar* as two.

Note 3.—*4i-u-nilam* according to *Ḥampūraṇar*, refers to *kaḷavu*, *uṭan-pōkku*, *irkilatti*, *kāma-k-kilatti* and *kātar-parattai* and according to *Naccinārkkiniyar*, *mullai*, *kuriñci*, *pālai*, *maruṭam*, and *neytal*. In *Ḥampūraṇam* there is the refutation of what is stated in *Naccinārkkiniyam*. If the *Ḥampūraṇam* text is correct, *Naccinārkkiniyar* should have taken the view of the predecessors. *Naccinārkkiniyar*'s view seems to be correct.

105. இருவகைக் குறிப்பினைப் பாகிய விடத்தும்
காண வகைவிற்பொழுதுகனி யிகப்பினும்
தானகம் புகாஅன் பெயர்த வின்மையின்
காட்சி யாசையிற் களம்புக்குக் கலக்கி
வேட்கையின் மயங்கிக் கையறு பொழுதினும்
புகாஅக் காலைப் புக்கெதிர்ப் பட்டுழிப்
பகாஅ விருத்தின் பகுதிக் கண்ணும்
வேளா ணெதிரும் விருப்பின்¹ கண்ணும்
²தாளா ணெதிரும் பிரிவி னானும்
காணுநெஞ் சலைப்ப விடுத்தற் கண்ணும்
வரைதல் வேண்டித் தோழி செப்பிய
புரைநீர் கிளவி புல்லிய வெதிரும்
வரைவுடம் படுத்த மாக்கதன் புறத்தம்
புரைபட வத்த மறுத்தலொடு தொகைஇக்
கிழவோன்³ மேன வென்மனார் புலவர்.

Iru-vakai-k kuri-pilai-p p-ākiya v-iṭattum
Kāṇa vakaiyir polutu-naṇi y-ikappinnum
Tāṇ-akam pukāṇ peyarta l-iṇmaiyyin
Kāṭci y-ācaiyyir-kaḷam-pukku-k kalaṅki
Vēṭkaiyyin mayāṅki-k kai-y-aru polutinuṇum
Pukāa-k kālai-p pukk-etir-p paṭṭuli-p
Pakāa viruntin pakuti-k kaṇṇum
Vēḷa ṇ-etirum viruppin kaṇṇum
Tālā ṇ-etirum pirivi nānum

1. விருப்பின் (இளம்.); விருத்தின் (கச்.)
2. தாளாண் (இளம்.); வாளாண் (கச்.)
3. கிழவோன் (இளம்.); கிழவோன் (கச்.)

Nānu-neñ c-alaippa viṭuttar kaṇṇum
Varaital vēṇṭi-t tōli ceppiya
Purai-tir kilavi pulliya vetirum
Var-iv-uṭam paṭutal-u m-āṅkatan purattum
Purai-paṭa vanta maruttaloṭu tokaii-k
Kilavōṇ mēṇa v-eṇmanār pulavar.

Learned men say that the following are the occasions when the lover speaks: When he fails to meet the be loved at the assigned place both day and night, when he feels the time heavy in her absence, when he stands helpless befooled by his disappointment on going to the assigned place eager of seeing her and not prepared to return home without going there, when he is treated as a guest when he is met though in an inopportune moment, when the lady expects presents from him, when he perseveres to meet her during separation, when he leaves her on seeing her worried through her modesty, when he is addressed by the lady's friend with surest words to prepare for the marriage, when he agrees to propose for the marriage and when his proposal for the marriage is not agreed to.

Not 1.—This *sūtra* deals, according to *Ḥampūraṇar*, with the sayings of the *lover* and according to *Naccinārkkiniyar*, with the sayings of the *lady-love*. Both have given illustrations from literature in support of their views.

106. காமத் திணையிற் கண்ணின் று வருடம்
காணு மடனும் பெண்மைய வாகலின்
குறிப்பினு மிடத்தினு மல்லது வேட்கை
செறிப்பட வாரா வவன்வயி னான.¹
Kāma-t tiṇaiyir kaṇṇinru varūm
Nānu matan-um peṇmaiya v-ākalin
Kurippinu m-iṭattinu m-allatu vēṭkai
Nerippaṭa vārā v-aval-vayi ṇ-āṇ-a.

Since shyness and credulity are in the nature of women, the amorous desire in women under *kaḷavu* is not clearly expressed, but is to be understood from suggestion and position.

Note 1.—The meaning given above belongs to *Ḥampūra-ṇar*. *Naccinārkkiniyar* splits the *sūtra* into three sentences.

1. Cf. *Drṣṭvātān bhāvasaṃyuktān ākārān iṅgitāni ca*

Kanyāyāh. samprayogārtham tāṃstān yōgān vicintayēt (Kāma-sūtra 3, 3, 43.

The meaning, according to him, is this:—Since the shyness and credulity of women make their appearance in their youth, they are suggested from their eyes in *kaḷavu*; amorous desire is seen in its nature during the conjugal union of lovers and they are not visible on other occasions.

107. காமஞ் சொல்லா காட்ட மின்மையின்

ஏழை விரண்டு முன்னை மொழிப.

Kāmañ collā nāṭṭa m-inmaiyin

Ēm-ura v- raṇṭu m-uḷa-v-ena molipa.

Since eyes do not but suggest her amorous desire, both of them, they say, do exist to delight (the lover).

Note 1.—Since conjugal union never happens without exchange of words, both of them—shyness and credulity—appear with change of form.

Note 2.—*Nāṭṭam* means according to *Ilampūraṇar*, eyes and according to *Nacčinārkkiniyar*, happening. *Ēm* means, according to the former del.ight and according to the latter confusion.

108. சொல்லெதிர் மொழித வருமைத் தாகவின்

அல்ல உற்றமொழி யவன்வயி னான.

Col-l-etir molita l-arumai-t t-ākalin

Alla kūrru-moli y-avaḷ-vayi n-āṇ-a.

Since it is rare that lady-love expresses her amorous desire, we see only her apparent refusal¹.

Note 1.—The above is the meaning given by *Ilampūraṇar* *Nacčinārkkiniyar's* meaning is this:—Since it is not rare for the lady-love to express her amorous desire to her friend without feeling shy and credulous, we find such sayings of the lady-love addressed to her friend.

Note 2.—The meanings given by *Nacčinārkkiniyar* for the *sūtras* 106 to 108 are far-fetched. The prose-order taken by him is laboured.

109. மறைந்தவற் காண்ட றற்காட் டுறதல்¹

நிறைந்த காதலின் சொல்லெதிர் மழுக்கல்

வழிபாடு மறுத்தன் மறுத்தெதிர் கோடல்

பழிகீர் முறவல் சிறிதே தோற்றல்

கைப்பட்டுக் கலங்கினும் காணாமிக வரினும்

1. Cf. *Sammukham na viḷṣate...rucyam ātmanō aṅgam apadēśēna prakāśayati* (*Kāmasūtra*, 3, 3, 25-6).

இட்டுப்பிரி விரங்கினு மருமைசெய் தயர்ப்பினும்
வந்தவழி பென்னினும் விட்டுயிர்த் தழுங்கினும்
நொந்துதெளி கொழிப்பினு மச்சு ரீடனும்
பிரிந்தவழிக் கலங்கினும் பெற்றவழி மலியினும்
வருத்தொழிற் கருமை வாயில் கூறினும்
கூறிய வாயில் கொன்னாக் காணையும்
மனைப்பட்டுக் கலங்கிச் சிதைந்தவழித் தோழிக்கு
நினைத்தல் சான்ற வருமறை யுயிர்த்தனும்
உயிராக் காலத் துயிர்த்தன மூயிசெல
வேற்றவரைவு வரினது மாற்றதற் கண்ணும்

செறிப்படு காட்டத்து நிகழ்த்தவை மறைப்பினும்
பொறியின் யாத்த புணர்ச்சி நோக்கி
ஒருமைக் கேண்மையி னுறுகுறை தெளித்தோள்
அருமை சான்ற காலிரண்டு வகையின்
பெருமை சான்ற வியல்பின் கண்ணும்
பொய்தலை யடுத்த மடலின் கண்ணும்
கையறு தோழி கண்ணீர் தடைப்பினும்
வெறியாட் டுடத்து வெருவின் கண்ணும்
குறியி னெப்புமை மருடற் கண்ணும்
வரைவுதலை வரினும் களவறி வறினும்
தமர்த்தற் காத்த காரண மருங்கினும்
தன்னுறி தன்னிய தெருளாக் காலை
வந்தவன்¹ பெயர்ந்த வறுக்கள நோக்கித்
தன்பிழைப் பாகத் தழீஇத் தேறவும்
வழுவின்று நிலைஇய வியற்படு பொருளினும்
பொழுது மாறும் புரைவ தன்மையின்
அழிவுதலை வந்த சிந்தைக் கண்ணும்
காமஞ் சிறப்பினு மவனளி சிறப்பினும்
ஏமஞ் சான்ற வுரைக்க கண்ணும்
தன்வயி னுரிமைபு மகன்வயிற் பரத்தையும்
அன்னை முனவே யோரிடத் தான.

Maraintavar kāṇṭa rarkāṭ t-urutaḷ
Nirainta kātalar col l-etir maluṅkal
Valipātu maruttan marutt-etir kōṭal
Paḷi-tir muruval ciṇitē tōrral

Kai-p-pattu-k kalāṅkinum nāṇu-mika varinūm
Iṭṭu t-piri v-iraṅkinu m-arumai-cey t-ayarppinūm
Vantavali y-eḷḷinūm viṭṭuyirt t-aḷuṅkinūm
Nontu-teli v-olippinū m-acca-niṭṭinūm
Pirintavali-k kalāṅkinum peravali maliyinūm

1. வந்தவன் (இளம்.); வந்தனன் (கச.).

Varun-toḷiṟ k-arumai vāyil kārūnum
Kāriya vāyil kollā-k kālai-y-um
Maṇaiṭṭu k kalaṅki-t citaintavali-t tōḷikkū
Niṇaittal cāṇra v-arū-maṇai y-uyirttal-um
Uyirā-k kālāt t-uyirttal-u m uyir-cela
Vēṟṟu-varaivu vaṇi-a'u māṟṟuṭar kaṇ-ṇ-um
Nerippaṭu nāṭṭattu nikaṇṭavai maṇaiṭṭinum
Poriyṇ yāṭṭa puṇarcci nōkki
Orumai-k kēṇmaiṇi ṇ-urū-kurāi teḷintōl
Arumai cāṇra nāl-irāṇṭu vakaiyṇ
Perumai cāṇra v iyalṇiṇ kaṇṇum
Poy-talai y-aṭṭa maṭaliṇ kaṇṇum
Kai-y-aṟu tōḷi kaṇṇiṭ tūṭaiṭṭinum
Veri-yāṭ t itattu veruṇiṇ kaṇṇum
Kuriyṇ-ṇ-opṇumai maṇuṭar kaṇṇum
Varaiṇu-talai vaṇiṇuṇ kaḷavari v-urūnum
Tamar-tar kātta kārāṇa maṇuṅkiṇum
Taṇ-kurī taḷḷiya teruḷā-k kālai
Vaṇṭavaṇ peyarṇa v-aṟuṇ-koḷa nōkki-t
Taṇ-pi'ai-p p-āka-t taḷḷi-t tēṇal um
Valu-v-iṇṇu nilaiṇi v-iyaṇ-ṭaṭu poruḷiṇ-um
Pōḷṇu māṇum pūraiṇa t-aṇmaiṇiṇ
Alṇu-talai vanta cintai-k kaṇṇum
Kāmaṇ ciṇṇiṇu m-aṇaṇ-aḷi ciṇṇiṇ-um
Ēmaṇ cāṇra v uvakai-k kaṇṇum
Taṇṇayi ṇ-urimai-y-u m-aṇaṇ vayir paṇṭai-y-um
Anna-v-u m-uḷa-v-ē y-ōṇ-iṭat t-aṇ-a.

The lady-love has her sayings on the following occasions totally or partially. When she sees him without his seeing her,¹ when she stands in such a position as to be seen by him, when she stands still before the lover through excessive love without telling him anything,² when she (apparently) refuses to yield to him, when she yields to him after refusal, when she lightly exhibits harmless smile,³ when she is in bewilderment though

1. *Nacciṇārkkīṇiyar's* meaning is this:—When she sees him on his departure from her so long as he is within the range of her view.

2. *Nacciṇārkkīṇiyar* adds though she wants to accuse him of his attachment to harlot.

3. *Nacciṇārkkīṇiyar's* meaning is this:—When she lightly exhibits her joy to her friend on her being free from accusation.

in the company of her lover, when she is unnerved through extreme shyness, when she fears separation though at a short distance, when she feels sorry on being prevented from going out or on his failing to meet her on account of strict watch, when she derides him on his standing before her, when she explicitly tells him her sufferings bemoaning, when she does not listen to his promise on account of her suffering, when the obstacles bringing her fear prolong,¹ when she is in bewilderment on his separation from her, when she is in ecstasy on meeting him, when her friend tells her of the improbability of his coming on account of obstacles, when she does not take it into her head, when she reveals her situation to her friend on being chained to her house and consequently being put to much worry, when she says that she will die if he does not come to her rescue: when she consoles herself that she was responsible for his non-coming on her non-trying to make her parents change their minds if they arranged for the marriage with another, on her concealing her mind from others, on her being in eight amorous states with magnanimity consoling herself about the separation from her lover through her love for him for which fate is responsible, on hearing the rumour of his mounting himself on palmyra stalks, on her friend removing her tears, on the priest expressing his views of her being possessed of Skanda, on her bewilderment about her mistaking the assigned place, on approach of the lover's request for marriage on *kaḷavu* being on the point of becoming public property, on her relatives keeping her under check, on his going back with disappointment without knowing that she is under check and consequently is unable to meet him at the assigned place; and when she tries to misinterpret his true words, the inconvenient time and place of his arrival, his extreme attachment towards her, his attempt to please her and his exhibiting his extreme delight due to his attachment towards her, by referring to her unsullied state towards him and to his connection with a harlot (which is imaginary).

Note 1.—This *sūtra* may be sub-divided into three parts:—the first part consisting of lines 1-14, the second part of lines 15-29 and the third part of lines 30-36.

Besides,

2. *Nacciṇārkkīṇiyar's* meaning is, when she prolongs her fear to reveal the fact even to her friend.

110. வரைவிடை வைத்த காலத்த வுருந்தினும்
வரையா காளிடை வந்தோன் முட்டினும்
உரையெனத் தோழிக் குரைத்தற் கண்ணும்
தானே கூறக் காலமு முளவே.

Varaiṭ-īṭai vaitta kālattu varunt inum
Varaiyā nāl-īṭai vantōṇ muṭṭinum
Urai-y-eṇa t tōlik k-uraittar kaṇṇum
Tāṇ-ē kūruṇ kalam-u m-uḷa-v-ē.

There may be opportunities for the lady-love to volunteer her saying when she suffers before the lover goes to her to marry, when he meets (her friend etc.,) before her marriage and when she requests her friend to relate the real situation (to her parents, lover etc.).

Note 1.—*Um* in *kalam-um* suggests that such occasions are rare.

Besides,

111. உயிரினுஞ் சிறந்தன்று காணே காணினும்
செயாதீர் காட்சிக் கற்புச்சிறந் தன்றெனத்
தொல்லோர் கிளவி புல்லிய செஞ்சொழு
காமக் கிழவ னுள்வழிப் படினும்
தாவி னன்மொழி கிழவி கிளப்பினும்
ஆவகை பிறவுந் தோன்றமன் பொருளே.
Uyirinuñ cīrantanru nāṇ-ē nāṇinum
Ceyir-tīr kālci-k karpu-c-cīran tanr-eṇa-t
Tōlōr kiḷavi pulliya neṇcamoṭi
Kāma-k kiḷava ṇ-uḷavaḷi-p-paṭinum
Tāvi nāṇ-moḷi kiḷavi kiḷappinum
Ā-vakai pīra-v-un-tonṇuman pōruḷ-ē.

Even if the lady-love goes (of her own accord) to the residence of her lover or says such words free from guilt on the strength of the saying of the ancients that shyness is superior even to life and chastity is superior even to shyness, such things come under *aka-p-poruḷ*.

What are the occasions when the lady love's friend has her say?

112. காற்றமுக் தோற்றமு மொழுக்கமு முண்டியும்
செய்வனை மறப்பினுஞ் செலவினும் பயில்வினும்
புணர்ச்சி யெதிர்ப்பா டுள்ளுறுத்த வருடம்
உணர்ச்சி யேழினு முணர்ந்த பின்றை
மெய்யினும் பொய்யினும் வழிநிலை பிழையாத

பல்வேறு கவர்பொரு ணட்டத் தானும்
குறையுறற் செதிரிய கிழவனை மறைபுறப்
பெருமையிற் பெயர்ப்பினு முலகுரைத் தொழிப்பினும்
அருமையி னகற்சிபு மவளறி லுறுத்துப்
பின்வா¹ வென்றனும் பேதைமை யூட்டனும்
முன்னுறு புணர்ச்சி முறைநிறுத் துரைத்தனும்
அஞ்சியச் சுறுத்தலு முரைத்துழிக் கூட்டமொடு
எஞ்சாது கிளந்த விருநான்கு கிளவியும்
வந்த கிழவனை மாயஞ் செப்பிப்
பொறுத்த காரணக் குறித்த காலையும்
புணர்ந்தபின் னவன்வயின் வணக்கற் கண்ணும்
குறைந்தவட் படரினு மறைந்தவ ளருகத்
தன்னொடு மவளொடு² முன்னமுன் றளையிப்
பின்னிலை நிகழும் பல்வேறு மருக்கினும்
நன்னயம் பெற்றுழி நயம்புரி யிடத்தினும்
எண்ணரும் பன்னகை கண்ணிய வகையினும்
புணர்ச்சி வேண்டினும் வேண்டாப் பிரிவினும்
வேளான் பெருநெறி வேண்டிய விடத்தினும்³
புணர்ந்தழி புணர்ந்த வறிமடச் சிறப்பினும்
ஓம்படைக் கிளவிப் பாக்கின் கண்ணும்
செக்கடு மொழியாற் சிதைவுடத் தாயினும்
என்புகெகப் பிரித்தோள் வழிச்சென்று கடைஇ
அன்புதலை யடுத்த வன்புறைக் கண்ணும்
ஆற்றது தீமை யறிவுறு கலக்கமும்
காப்பின் கடுமை கையற வரினும்
களனும் பொழுதும் வரைநிலை விலக்கிக்
காதன் மிகுதி புளப்படப் பிறவும்
காடு மூரு மில்லுந் குடியும்
பிறப்புஞ் சிறப்பு மிறப்ப கோக்கி
அவன்வயிற் றேன்றிய கிளவியொடு தொகைஇ
அனைநிலை வகையான் வரைதல் வேண்டினும்
ஐயச் செய்கை தாய்க்கெதிர் மறுத்துப்
பொய்யென மாற்றி மெய்வழிக் கொடுப்பினும்
அவன்⁴ விலக் குறினும் களம்பெறக் காட்டினும்
பிறன்வரை வாயினு மவன்வரைவு மறுப்பினும்
முன்னிலை யறனெனப் படுதலென் றிருவகைப்
புரைநீர் கிளவி தாயிடைப் புருப்பினும்

1. வா (இளம்.); வரவு (நச்.)
2. முன்னமுன் (இளம்.); முதன் முன்று (நச்.)
3. இடத்தினும் (இளம்.); இடத்தும் (நச்.)
4. அவன் (இளம்.); அவன் (நச்.)

வரைவுடன்¹ பட்டோர்க் கடாவல் வேண்டினும்
ஆக்கதன் தன்மையின் வன்புறையுள்படப்
பாக்குற வந்த காடுவெட்டு வகையினும்²
தாக்குஞ் சிறப்பிற் றேழி மேன.

Nārram un tōrram-u m-olukkam-u m-unḷi-y-um
Cey-viṇai maraiḥpinum celavinum payilvinum
Punarcci y-etirppā t-ulluruttu varūum
Unarcci y-ēlin-u m-unarnta pinrai
Meyyin-um poyyin-um vali-nilai pilaiyāti
Pal-vēru kavar-poru nāḷat tān-um
Kuraiyurar k-etiriya kilavanai marai-y-ura-p
Perumaiyir peyarppinu m-ulak urait t-oliḥpinum
Arumaiyi n-akarciyu m-aval-ari v-uruttu-p
Pin-vā v-enralum-pētaimai y-āḷal-um
Mun-n-uru punarcci murai-nirut t-uraittalum
Añci-y-ac c-uruttalu m-uraittuli-k kūḷṭamoḷu
Eñcātu kilanta v-iru-nānku kilavi-y-um
Vanta kilavanai māyañ ceppi-p
Porutta kāraṇaṇ kuritta kālai-y-um
Punarnta-pin n-avan-vayin vanaṇkar kaṇnum
Kuraintavaṭ paṭarinu maraint-ava la-ruka-t
Tannoḷu m-avalōḷu² munna-mun r-alaii-p
Pin-nilai nīkalum pal-vēru maruṇkinum
Nannayam perruli nayam-puri y-iṭattinum
En-n-arum pannokaḥ-kaṇṇiya vakaiyin-um
Punarcci vēṇṇinum vēṇṇāp pīrivin-um
Vēlān peru-neri vēṇṇiya v-iṭattin-um
Punarntuli y-unarnta v-arimata-c ciraḥpin-um
Ompataḥ-k kilavi-p pānkin kaṇnum
Ceñ-kaḷu moliyār citav-utai-t-tāyinum
Enpu-neka-p pīrintōḷ vali-c cenru kaṭaii
Anḥutalai y-aḷutta vanpurai-k kaṇnum
Aratu timai y-ariv-uru kaḷakkam-um
Kāḥpin kaṇṇumai kai-y-a ra varinum
Kalan-um polulum varai-nilai vilakki-k
Kātan mikūtiy-ulappaṭa-p pira-v-um
Nāḷu m-ūru m-il-l-un kuḷi-y-um

1. பட்டோர் (இளம்.); பட்டோன் (நச்.)

2. வகையினும் (இளம்.); வகையும் (நச்.)

Pirappuñ cirappu m-irappa nōkki
Avan-vayir rōnriya kilaviyōḷu tokaii
Anai-nilai vakaiyān varaital vēṇṇinum
Aiya-c ceykai tūyke-etir maruttu-p
Poy-y-ena mārri mey-vali-k koḷuppinum
Aval-viḷaṇ k-urinuṇ kaḷam-pera-k kātṭinum
Piran-varai v-āyinu m-avan-varaiṇu maraiḥpinum
Munnilai y-aran ena-p paṭutal-en r-iruvakai-p
Purai-tir kilavi tāyitai-p kuḷuppinum
Varav-utaṇ² paṭṭōr-k kaṭaval vēṇṇinum
Añk-atan ranmaiyn vanpurai y-ulappaṭa-p
Pāṇkura vanta nāl-ettu vakaiyinum³
Tāñk-a-uñ cirappaḥ rōli mēna.

The lady-love's friend has her fine sayings on the following thirty-two occasions after she decides that the lady-love had conjugal union with the lover through the seven things scent, appearance, behaviour, food, forgetting what she should do, walk and action:—(1) When she, without exceeding the limits of her position, probes into the lady's heart through ambiguous expressions both true and false, (2) when she, pretending ignorance, evades the lover through her expressions of the lady's greatness on his approaching her to state his grievances, (3) when she dismisses him advising him to abide by the ways of the world (i.e. to request the lady's father for her hand), (4) when she makes him return on saying that it is not easy to see the lady, (5) when she asks him go to her after informing the lady of his arrival, (6) when she convinces him of the lady's credulousness, when she asks him to arrange for meeting her in the same way as he arranged for the previous meeting, (7) when she informs him of her fear (that she would be taken to task by her relatives), (8) when they meet on her information (about the time, place, manner etc., of their meeting), (9) when she, pretending ignorance of the lover's arrival, makes him understand how the lady bore patiently his absence or when she noted the patience of the lady, on his coming with false excuses, (10) when she makes obeisance to him after their meeting, (11) when she approaches the lady with her misgivings, (12) when she addresses the lady in diverse ways when she stands hidden from the view of the lover making the intention of both the lady, and herself

understood through suggestion¹ (13) when she informs the lover of the lady's gratifying words (14) when she informs the lover of his becoming the laughing stock in diverse ways (15) when the lover wants union with the lady, (16) when he wants to go away, (17) when she expects help from the lover, (18) when she gracefully loses her discrimination when they are together and tells the lover to look after the lady, (19) when she affirms the love of the lover by approaching the lady who is skin and bone on being disheartened by the displeasing words of the lover² (20-25) when she requests the lover to propose for the marriage, considering their anxiety due to the unsafety of the way, the strict watch, the failure to meet at the proper place and time, growth of the love etc., and with reference to the greatness of his country, village, habitation, family, heredity, nobility and influence, (26) when she removes the doubt from the mind of the lady's mother and make her confide in her words, (27-30) when she addresses the foster mother that the meeting of the lover and the lady-love is in accordance with Dharma while the lady is kept under restraint³, while the mother seeks the help of the diviner and the priest in possession of Skanda, while the parents propose to give the lady in marriage to another and while they do not accede to the proposal of the lover, (31) when she informs the lover of the consent of the lady's parents (for the marriage) and (32) when she asserts the same to the lady.

What are the occasions for the foster-mother to have her say?

113. களவல ராயினுந் காமமேற் படுப்பினும்⁴

அளவுமிகத் தோன்றினுந் தலைப்பெய்து காணினும்
கட்டினுந் கழங்கினு வெறியென விருவரும்

1. For the reading *Mutaṇ-mūṇru alaiyi, Iḷampūraṇar* gives the meaning "having considered through mind, word and deed" and *Nacciṇārkkiniyar*, having made them understand through suggestion that she was aware of the three stages commencing with *iyarkai-p-puṇarcci*.

2. *Nacciṇārkkiniyar* means "when the lady is disheartened at her harsh words and when she affirms the love of the lover while she is much emaciated.

3. According to *Nacciṇārkkiniyar*, the meaning is when the over brings in obstacles for the marriage.

4. மேற்படுப்பினும் (இளம்.); மெய்ப்படுப்பினும் (கச.).

ஒட்டிய திறத்தாற் செய்திக் கண்ணும்
ஆடிய சென்றுழி யழிவுதலை வரினும்
காதல் கைமடிகக் கனவி ன்றற்றலும்
தோழியை வினவலுந்¹ தெய்வம் வாழ்த்தலும்
போக்குட னறிந்தபிற் றேழியொடு கெழீஇக்
கற்பி னுக்கத்து நின்றற் கண்ணும்
பிரிவி னெச்சத்து மகனெஞ்ச வலிப்பினும்
இருபாற் குடிப்பொரு ளியல்பின் கண்ணும்
இன்ன வகையிற் பதின்மூன்று கிளவியொடு
அன்னவை பிறவுஞ் செவிலி மேன.

Kāla vala r-āyinuṇ kāmamēr paṭuppinum
Aḷavu-mika-t tōṇṇinuṇ talai-p-peytu kāṇinuṇ
Kaṭṭinuṇ kaḷaṇkinum veri-y-ēṇa v-iruvaram
Oṭṭiya tirattār ceyti -k kaṇnum
Āṭiya cenruli y-alivu talai varinum
Kātal kai-m-mika-k kaṇavi n-ararralum
Tōḷiyai viṇaval-un teyvam vāḷttal-um
Pōkkuṭa n-arintapir rōḷiyotu kelī-k
Karpi n-ākkattu nīrrar kaṇ-n-um
Pirivi n-eccattu makaneṇcu valippinum
Iru-pār kuti-p-poru l-iyalpin kaṇnum
Inna vakaiyir patin-mūṇru kiḷaviyotu
Anṇavai pīravuṇ cevili mēṇa.

The foster-mother has her say on the following thirteen occasions and more; when she questions the lady's friend (1) on the *kaḷavu* becoming the object of common talk, (2) on the lady's love exceeding the bounds² (3) on the lady's limbs (like breasts) having a greater growth, (4) on seeing the lover and the lady together, (5-7) on seeing the attitude of the lady when both the mother and foster-mother take recourse to divination with *kaṭṭu*, *kaḷaṇci* and *veri-yāṭu* (8) on the lady becoming unnerved when there is *veri-yāṭu* (9) on the lady prattling in dream on account of the mind being steeped in love, (10) when she prays to God (11) when she, on learning that the lady has gone with the lover, appreciates the sense of chastity of the lady along with her friend (12) when she sees the strength of

1. வினாவும் (இளம்.); வினவலும் (கச.).

2. Since the meaning of *kāmam mey-p paṭuppinum*, the reading of *Nacciṇārkkiniyar*, is expressed by *aḷavu mika-t tōṇṇinum*, *Iḷampūraṇar*'s reading is better.

mind of the lady when she was left alone by the lover¹ (13) when she compares the heredity of both the lover and the love.

Has the lady's mother occasions for her say?

114. தாய்க்கும் வரையா ஞ்ணர்வுடம் படினே.

Tāykkum varaiyā r-ñnarvutām paṭin-ē

They permit the sayings noted in the previous *sūtra* to the lady's mother also, if she feels in the same way as the foster-mother.

Note 1.—This *sūtra* suggests that the lady's mother does not have as many opportunities as the foster-mother to watch the lady and hence she may be ignorant of many things with reference to the lady.

What do the mother and the foster-mother do after they are aware of the lady's deep love towards the lover?

115. கிழவோ னறியா வறிவின ளிவனென

மையறு செறப்பி னுயர்க்தோர் பாங்கின்

ஐயக் கிளவி யறிதலு முரித்தே.

Kilavō n-arīyā v-arivina l-ivaḷ-ena

Mai-y-aru cirapṭi n-uyarntōr pāṅkin

Aiya-k kilavi y-arital-u m-uritt-ē

The mother and the foster-mother deserve to understand (the real nature) from the ambiguous saying of the great men with unsullied magnanimity '*kilavōn arīyā arivinaḷ ivaḷ*' which means "this lady completely knows the nature of the lover and this lady does not know the nature of the lover."

Note 1.—The words *arīyā* may be taken in the senses of *arintu* and *arīyāta*.

Note 2.—The meaning given above belongs to *Iḷampūraṇar*. *Nacčinārkkiniyar*'s meaning is this:—Both the mother and the foster-mother clear their doubt whether the lady loved the lover who is not worthy of it from the sayings of the great.

Note 3.—*Cevili* and *tāy* are taken from the previous *sūtras* and form the subject of *arital*.

Does the lady express her love to the lover openly?

1. The line 10 is taken by *Nacčinārkkiniyar* to express two things:—when the foster-mother does not go after the lover and the lady-love and when the lady-love is so strong in mind as to follow the lover. There are two defects here:—(1) the number thirteen becomes fourteen and the latter part is unnecessary since line 8 says the lady's going away with the lover.

116. தன்னுற வேட்கை கிழவன்முற் கிளத்தல்

எண்ணுங் காலக் கிழத்திக் கில்லைப்

பிறநீர் மாக்களி னறிய வாயிடைப்

பெய்க்நீர் போலு முணர்விற் றென்ப.

Taṇ-n-uru vēṭkai kilavan-mur kilattal

Enṇuṇ kālai-k kilattik k-illai-ṭ

Piṇa-nīr mākkali n-arīyā v-ā-y-iṭai-ṭ

Pey-n-nīr pōlu m-ñnarvir r-eṇpa.

They say that, on examination, the lady-love does not express openly her love in the presence of the lover like low-class women and it is understood like the water that oozes out of the unburnt pot of mud.

Note 1.—The expression *kilavan-muṇ* suggests that the lady may express her love openly to the friend and *kilattikkū* suggests that the friend may express the same openly to the lover.

Is there need in all cases for the intervention of the lover's friend and the lady's friend to bring about their union?

117. காமக் கூட்டத் தனிமையிற் பொலிதலின்

தாமே துதவ ராகலு முரித்தே.

Kāma-k kūṭṭan taṇimāyir pōlitālin

Tām-ē tūtuva r-ākal-u m-uritt-ē.

Since union out of reciprocal love is *par excellence*, it is possible for both the lover and the love to serve as the carriers of message between themselves.

Who is to suggest the place of their second meeting?

118. அவன்வரம் பிறத்த லறத்தனக் கின்மையின்

களஞ்சுட்டுக் கிளவி கிழவிய தாகும்

தான்செலற் றுரியவழி யாக லான.

Avan-varam p-iratta l-aṇaṇ-tanak k-inmaiyin

Kalāñ-cuṭṭu-k kilavi kilaviya t-ākuṁ

Tān-celaṭ r-urīyavāḷi y-āku-lān-a.

Since it is not *dharma* for the lady to go against the wishes of the lover, it is her duty to suggest the place of their meeting since she alone knows where it is possible for her to go.

Who else can suggest it?

119. தோழியின் முடிபு மிடனுமா ருண்டே.

Tōḷiyin muṭiyu m-iṭaṇ-um-ā r-uṇṭ-ē.

There are cases where the lady's friend also suggests the place of meeting.

120. முக்கா எல்லது துணையின்று கழியாது
அக்கா எனத்து மதுவரை யின்றே.

Mu-n-nā l-allatu tuṇai-y-inru kaḷiyātu
A-n-nā l-akattu m-atu-varai y-inr-ē.

The meeting does not take place without the friend on any day other than the three days (when the lady is in her periods.) It is not prohibited even on the day following the three days (*i.e.*), on the fourth day.

Note 1.—The word *an-n-ā!* may be taken to refer to the fourth day for two reasons:—(1) the word *annāl-tiṇṭal* is used to refer to the pollution of women on the fifth day morning and (2) that day (the fourth) also is prohibited for meeting in *karṇi* since only 12 days are prescribed for meeting in the *sūtra*, “*pūppin purappā fir-āru nālum*” (*Karṇiyal*, 46).

Note 2.—*Tuṇai* is taken to mean “the lover’s friend” by *Ḥampūraṇar* and *kūṭṭam* (meeting) by *Nacčinārkkiniyar*. It is better to take *tuṇai* in the sense of the lady’s friend, since the same word in the following *sūtra* has that meaning.

121. பன்னூறு வகையினுந் தன்வயின் வருடம்

நன்னய மருங்கி னுட்டம் வேண்டலின்
துணைச்சுட்டுக் கிளவி கிழவிய தாகும்
துணையோர் கரும மாக லான.

Pannūru vakaiyin-un taṇ-vaṇṇin varūm
Naṇṇaya maruṅki nāṭṭam vēṇṭalin
Tuṇai-c-cuṭṭu-k kiḷavi kiḷaviya t-ākum
Tuṇaiyōr karuma m-āka lāṇa.

Since it is the duty of the lady to investigate into all the benefits that may accrue to her in diverse ways, she has to address her *tuṇai*, since it is their duty to look after her.

Note 1.—*Tuṇai* in this *sūtra* also means, according to *Ḥampūraṇar*, the lovers’ friend; but *Nacčinārkkiniyar* takes it to mean the lady’s, *tuṇai* (*i.e.*), her friend and foster-mother. Since it is not in the nature of high class ladies to address the lover’s friend, *Nacčinārkkiniyar*’s meaning seems to be sound.

Who is called *tāy*?

122. ஆம்பெருஞ் சிறப்பி னருமறை கிளத்தலின்
தாயெனப் படுவாள் செவிலி யாகும்.

Āy-ṭeruṇ ciṇappi n-arū-marai kiḷattalin
Tāy-eṇa-p paṭuvāl cevili y-ākum.

Tāy, here, refers to the foster-mother since she alone is confided with secrets, so that she may investigate into them.

Who deserves to be the lady’s friend?

123. தோழி தானே செவிலி மகளே.

Tōḷi tāṇ-ē cevili maḷ-ē.

The lady’s friend is the daughter of the foster-mother.

What is her duty?

124. குத்தலு முசாத்துணை நிலைமயிற் பொலிமே.

Cūṭṭal-u m-ucāttuṇai nilaimaiyir polim-ē.

She shines most when she critically views the situation on her being consulted.

How does she decide the reciprocal love of the lover and the lady?

125. குறையுற அணர்தன் முன்னுற அணர்தல்

இருவரு முன்வழி யவன்வா அணர்தலென

¹மதியுடம் படுத்த லொருமு வகைத்தே.

Kurai-y-ura v-unartan muṇ-ṇ ura v-unartal

Iruvaru m-ulvali y-āvan-vara v-unartal-eṇa

Mati-y-uṭam paṭutta l-oru-mū vakaitt-ē.

There are three ways in which the lady’s friend decides the reciprocal love of the lover and the lady:—they happen when the lover expresses his grievances to her, when she infers from the attitude of the lady and when the lover comes while the lady and herself are in each other’s company.

Note 1.—*Nacčinārkkiniyar* feels that the idea contained in this *sūtra* finds expression in the *sūtra nārnamum* (*sūtra* 24 above); but the occasions when the lady’s friend has her sayings are mentioned there and the ways of determining the love of the lover and the lady are mentioned here.

What will she do then?

126. அன்ன வகையா னுணர்த்தபின் எல்லது

பின்னினை முயற்சி ²பெருனென மொழிப.

Anna vakaiyā n-unartapin n-allati

Pinnilaiṇṇi muiyarci perāl-eṇa molipa.

They say that she does not try for what should follow, unless she has determined their love in the above ways.

1. மதியுடம் படுத்தல் (இளம்.); மதியுடம் படுத்தல் (கச.)

2. பெருன் (இளம்.); பெருன் (கச.)

Note 1.—This *sūtra* and the previous one deal with the case when the lady and the lover did not have conjugal union even though they reciprocated each other's love.

Note 2 From Note 1.—It is evident that the reading *perān* adopted by *Naccinārkkiniyar* is not as good as *perāl* adopted by *Iḷampūraṇar*, since the attempt is on the side of the lady's friend.

127. முயற்சிக் காலத் ததற்பட காடிப்
புணர்த்த லாற்றலு மவன்வயி னுன.

Muyarci-k kālat t-atar-paṭa nāṭi-p

Puṇaritta l-ārṇal-u m-aval-vayi n-āṇ-a.

It is her responsibility to determine towards the opportunities of their union when the lover tries for it and to bring it about?

When does she bring it about?

128. குறிமெனப் படுவ திரவினும் பகலினும்
அறியக் கிளந்த¹ வாற்ற தென்ப.

Kuri-y-ena-p paṭuva-t-iravinūm pakalin-um

Ariya-k kiṇanta v-ārṇa t-enpa.

The tryst or the time and place of the lovers' meeting may happen both at night and at day.

What is the place of meeting at night?

129. இரவுக் குறியே² யில்லகத் தன்னும்
மனையோர் கிளவி கேட்கும்வழி யதுவே
மனையகம் புகாஅக் கால யான.

Iravu-k kuri-y-ē y-illakat t-aṇṇum

Manaiyōr kiṭavi kēṭkum-vali y-atu-vē

Manai-y-akam pukā-a-k kālai y-āṇ-a.

If, at night, it is not possible for the lovers to meet within the house of lady, the place of their meeting is in a place which is so close to her house as to be at hearing distance.

Which is the place of meeting at day?

130. பகற்புணர் களனே புறனென மொழிப
அவளறி வுணர வருவழி யான.

Pakar-puṇar kaṇaṇ-ē puṇaṇ-ena molipa

Aval-ari v-uṇara varu-vali y-āṇ-a.

1. கிளந்த (இளம்.); தோன்றும் (நச்.)

2. இரவிற்குறி (இளம்.); இரவுக்குறி (நச்.)

They say that the place of meeting of the lovers at day is outside the fort which is within the knowledge of the lady.

Do they invariably meet at the appointed place?

131. அல்லகுறிப் படுதலு மவன்வயி னுரித்தே
அவன்குறி மயங்கிய வமைவொடு வரினே.

Alla-kuri-p paṭutaḷ-u m-aval-vayi n-uritt-ē

Avan-kuri mayankiya v-amaiṇoṭu varin-ē,

She may go to a wrong place if the place suggested by the lover is capable of being understood in two ways.

What happens then?

132. ஆங்காற் கொழுநு மொழுக்கமு முண்டே
ஒங்கிய சிறப்பி னொருசிறை யான.

Āṅkāṇ k-oluku m-olukkam-u m-uṇṭ-ē

Ōṅkiya ciṇappi n-oru-ciṇai y-āṇa.

She, even then, may have the superior type of meeting the lover through her mind, though it is physically one-sided.

Note 1.—*Naccinārkkiniyar* interprets that the lover has an opportunity to feel the separation as the lady and her friend.

Is not the lover prevented by *dharmaśāstra* to meet her on certain occasions?

133. மறைந்த வொழுக்கத் தோரையு காணும்
தறத்த வொழுக்கம் கிழவற் கில்லை.

Marainta v-olukkat t-ōrai-y-u-nāḷ-um

Turanta v-olukkan kiṭavar k-illai.

The rules prohibiting particular hours and days to meet the lady do not apply to the lover during *kaḷavu*.

Is he not prevented by the inaccessible path etc. ?

134. ஆற்றின தருமையு மழிவு மச்சமும்
ஊறு முளப்பட வதனோ ரற்றே.

Āṇṇina t-arumai y-u m-aḷivu m-a c-cam-um

Ūru m-uḷappaṭa v-ataṇ-ō rarrē.

The difficulty of the path, loss of presence of mind, sense of fear and obstacles are of the same nature, (i.e.) do not stand in the way of the lover.

How do the father and the elder brother of the lady, become aware of the *kaḷavu*?

135. தந்தையுந் தன்னையு முன்னத்தி னுணர்ப.

Tantai-y-un tannai-y-u munṇatti n-uṇarpa.

The father and the elder brother of the lady infer (the *kaḷavu*) from her features.

How does the mother know it?

136. தாயறி அறதல் செவிலியோ டொக்கும்.

Tāy-ari v-vrūtal ceviliyō ṭ-okkum.

The mother of the lady understands it in the same way as the foster-mother.

Who is chiefly responsible for the *kaḷavu* to become known to all?

137. அம்பலு மலருக் களவுவெளிப் படுத்தலின்

அக்கடன் முதல்வன் கிழவனாகும்.

Ampal u m-alar-un kaḷavu-veli-p paṭuttalin

Aṅkatan mutalvan kiḷava n-ākum.

The lover is chiefly responsible for the *kaḷavu* to become known to others through *ampal* and *alar*.

Note 1.—*Alar* is the talk among people and *ampal* is the communication among them through gestures.

When does the lover express his wish to the lady's father?

138. வெளிப்பட வரைதல் படாமை வரைதலென்று

ஆயிரன் டென்ப வரைத லாதே.

Velippaṭa varaital paṭāmai varaital enru

Ayiran ṭ-enpa varaita l-ār-ē.

There are two ways of expressing the lover's wish to the lady's father, one after their *kaḷavu* became the public property and another before it.

Is the lover permitted separation from the lady after *kaḷavu* is publicly known and before his *varaiṇu*?

139. வெளிப்பட தானே கற்பினொ டொப்பினும்

ஞாக்கர்க் கிளந்த மூன்று பொருளாக

வரையாது பிரிதல் கிழவோற் கில்லை.

Velippaṭai tān-ē karpiṇo ṭ-oppinnum

vāṅkar-k kiḷanta mūṇru poruḷāka

Varaiyātu pirital kiḷavōr k-illai.

The lover is not permitted separation from the lady on account of three causes—study, war and embassy—after *kaḷavu* and before *varaiṇu*, even though *kaḷavu* that is publicly known is similar to *karpiṇu*.

Note 1.—*Varaiṇu* is the expression of the lover's wish to marry the lady to her father.

Kaḷaviyal ends.

IV. KARPIYAL

(Chapter on the life of a householder)

What is the definition of *Karpiṇu*?

140. கற்பெனப்படுவது கரணமொடு புணரக்

கொளற்குரி மரபிற் கிழவன் கிழத்தியைக்

கொடைக்குரி மரபினோர் கொடுப்பக் கொள்வதுவே¹.

Karṭ-p-enā-p paṭuvatu karaṇamoṭu puṇara-k

Koḷark-uri marapiṭ kiḷavan kiḷattiyai-k

Koṭaikk-uri marapiṇōr koṭuppa-k-kol vatu-v-ē

Karpiṇu is that wherein the deserving bridegroom is made to get the hand of the worthy bride by those who are qualified to give her away with the necessary ceremonies like *hōma* etc.

Note 1. *Karaṇam* stands for *agnāukaraṇam* which means *hōma* done in fire. Hence it means here all the ceremonies done during the marriage.

Note 2. From the fourth *sūtra* it is evident that *karpiṇu* system of marriage is later than *kaḷavu*. Hence a new word should have been coined in Tamil language to denote it. *Karpiṇu* is possibly the curtailed form of *karṇam* which is the *tadbhava* of the Sanskrit word *kalpa* which means *vidhi*.

Naccinārkkiniyar derives *karpiṇu* from the root *karpi-tal* and tells us that it is called *karpiṇu*, since the bride is advised by her relatives how to behave towards the husband, and by her husband how to run the house, and since *agni* is requested how to look after her and she is advised how to render service to *agni*.

Note 3. *Karpiṇu* may happen after and before *kaḷavu* becomes known to all, after and before physical union takes place between lovers and even without *kaḷavu*.

Is there *karaṇam* when there is none to give the bride away in marriage?

1. *Pratipannām abhiprēṭvākaśavartinīm nāyakaḥ śrōtriyāgārāt agnim ānāyya kuśān āstīrya yathāsmṛti hutvā triḥ parikramēt; tatō mātari pitari ca prakāśayēt... tad-bāṇdhavāśca yathā kulasya agham pariharantō daṇḍabhayācca tasmā ēva ēnām dadyuḥ tathā yōjayēt* (*Kāmasūtra* 3, 4, 12-15)

141. கொடுப்போ ரின்றியுந் கரண முண்டே
புணர்ந்துடன் போகிய காலையான.¹

Koṭupppō r-inri-y-un̄ karaṇa m-un̄-ē
Puṇarnt-utaṇ pōkiya kālai y-ān-a

There is *karaṇam* even when there are no relatives to give the bride away, when she goes away with the lover.

To whom was *karaṇam* first enjoined?

142. மேலோர் மூவர்க்கும் புணர்ந்த கரணம்
கீழோர்க் காகிய காலமு முண்டே.

Mēlōr mūvarkkum puṇarnta karaṇam
Kīlōrk k-ākiya kalam-u m-un̄-ē

There was a time when the *karaṇam* enjoined to the first three castes began to be adopted for the fourth.

When was it?

143. பொய்யும் வழுவும் யாத்த பின்னர்
ஐயர் யாத்தனர் கரண மென்ப.

Poy-y-um valū-v-um yātta pinṇar
Aiyar yāttanar karaṇa m-en̄pa.

They say that *karaṇam* was introduced by *āryas* after the lovers began to prove false and the ladies were considered unworthy.

Note 1. *Aiyar* is the *tadbhava* of *ārya*. Though *ārya* generally refers to brahman, kṣatriya and vaiśya, yet it may refer here only to brahman, since brahman alone is said to have gone south from Northern India.

Note 2. *En̄pa* suggests that the introduction of *karaṇam* among Tamils was before the time of Tolkāppiyāṇār. This *sūtra* and the previous one suggest that the *Āryas* and Tamils lived together for a long time before him, that the Tamils began to adopt the Vedic religion long before him, that *kaḷavū* system was satisfactory for a long time and when it was found unsatisfactory, *karṇū* system was introduced in Tamilnad in consonance with what is found in the *Dharmaśāstra*.

What are the occasions for the husband to have his say?

144. கரணத்தி னமைந்து முடிந்த காலே
நெஞ்ச தனே யவிழ்ந்த புணர்ச்சிக் கண்ணும்

1- Ātmanō bandhur-ātmāiva gati-ātmāiva cātmanah |
Ātmanāivātmanō dānam kartum arhasi dharmataḥ (Mahābhārata, Ādi. 94, 13)

எஞ்சா மகிழ்ச்சி யிறந்துவரு பருவத்தும்
அஞ்ச வந்த வுரிமைக் கண்ணும்
நன்னெறிப் படருந் தொன்னலப் பொருளினும்
பெற்ற தேளத்துப் பெருமையி னிலைஇக்¹
குற்றஞ் சான்ற பொருளெடுத் துரைப்பினும்
நாமக் காலத் துண்டெனத் தோழி
எழுறு கடவு ளேத்திய மருங்கினும்
அல்ல நீர வார்வமொ டனாஇச்²
சொல்லுறு பொருளின் கண்ணுஞ் சொல்லென
எனது சுவைப்பினு நீகை தொட்டது
வானோ ரமிழ்தம்³ புரையுமா லெமக்கென
அடிசிலும் பூவுந்⁴ தொடுத்தற் கண்ணும்
அந்தணர் திறத்துஞ் சான்றோர் தேளத்தும்
அந்தமில் சிறப்பிற் பிறப்பிற் திறத்தினும்
ஒழுக்கக் காட்டிய குறிப்பினு மொழுக்கத்துக்
களவினு னிகழ்ந்த வருமையைப் புலம்பி
அலமர லுள்ளமொ டனவிய விடத்தும்
அந்தரத் தெழுதிய வெழுத்தின் மான
வந்த குற்றம் வழிகெட வொழுகலும்
அழிய லஞ்சலென் றுயிரு பொருளினும்
தானவட் பிழைத்த பருவத் தானும்
கோன்மையும் பெருமையு மெய்கொள வருளிப்⁵
பன்னல் சான்ற வாயிலொடு பொருந்தித்
தன்னி னாகிய தகுதிக் கண்ணும்
புதல்வர் பயந்த புனிறுதிர்⁶ பொழுதின்
நெய்யணி மயக்கம் புரிந்தோ ணேக்கி
ஐயர் பாங்கினு மமரர்ச் சுட்டியும்
செய்பெருஞ் சிறப்பொடு சேர்த்தற் கண்ணும்
பயக்கெழு துணையணைப் புல்லிப் புல்லாது
உயங்குவள் கிடந்த கிழத்தியைக் குறுகி
அல்கன்⁷ முன்னிய நிறையழி பொழுதின்
மெல்லென் சிறடி புல்லிய விரவினும்
உறவருந்⁸ குரைமையி னூடன் மிகுத்தோளாப்
பிறபிற பெண்டிற் பெயர்த்தற் கண்ணும்

1. நிலைஇ (இளம்.); நிலைய (நச்.)
2. அனாஇ (இளம்.); அனைய (நச்.)
3. அமிழ்தம் (இளம்.); அமுதம் (நச்.)
4. தொடுத்தற்கண் (இளம்.); தொடுத்தற்கண் (நச்.)
5. அருளி (இளம்.); அருளிய (நச்.)
6. திர் (இளம்.); சேர் (நச்.)
7. அல்கல் (இளம்.); புல்கென (நச்.)
8. உரைமை (இளம்.); உண்மை (நச்.)

பிரிவி னெச்சத்துப் புலம்பிய விருவரைப்
 பரிவு¹ நீக்கிய பகுதிக் கண்ணும்
 நின்றனரி பிரிவி னஞ்சிய பையுளும்
 சென்றகை யிகந்துபெயர்த் துள்ளிய வழியும்
 காமத்தின் வலியுங் கைவிடி னச்சமும்
 தானவட் பிழைத்த நிலையின் கண்ணும்
 உடனச்சேறற் செய்கையொ டன்னவை பிறவும்
 மடம்பட வந்த தோழிக் கண்ணும்²
 வேற்றுநாட் டகல்வயின் விழுமத் தானும்
 மீட்டுவா வாய்ந்த வகையின் கண்ணும்
 அவ்வழிப் பெருகிய சிறப்பின் கண்ணும்
 பேரிசை யூர்திப் பாகர் பாங்கினும்
 காமக் கிழத்தி மனையோ ளென்றிவர்
 ஏழுறு கிளவி சொல்லிய வெதிரும்
 சென்ற தேவத் துழப்புநரி விளக்கி
 இன்றிச் சென்ற தன்னிலை³ கிளப்பினும்
 அருந்தொழின் முடித்த செம்மற் காலே
 விருந்தொடு நல்லவை வேண்டற் கண்ணும்
 மாலே யேந்திய பெண்டிரு மக்களும்
 கேளி ரொழுக்கத்துப் புகற்சிக் கண்ணும்
 லீன⁴ வாயிலோ ரெதிரொடு தொகைஇப்
 பண்ணமை பகுதிமுப் பதினொரு மூன்றும்⁵
 எண்ணருஞ் சிறப்பிற் கிழவோன் மேன.
Karaṇatti n-amainta muṭinta kālai
Neñcu-talai y-avilnta puṇarcci-k kaṇnum
Eñcā makilcci y-irantu-varu paruvattum
Añca vanta v-urimai-k kaṇ-n-um
Nanneri-p paṭarun tonṇala-p poruḷinum
Perra tēttu-p perumaiyi nilaii-k
Kurrañ cāṇra poruḷ-eṭut t-uraippinum
Nāma-k kālat t-unṭ-ena-t tōḷi
Ēm-uru kaṭavu l-ēttiya maruñkinum
Alla rira v-ārvalo t-alaii-c
Col-l-uru poruḷin kaṇnuñ col-l-ena
Enatu cuvaippinu nī-kai toṭṭatū
Vāṇō r-amiltam puraiyum-ā l-emakk-ena

1. பரிவு (இளம்.); பிரிவின் (நச்.)
2. தோழிகண்ணும் (இளம்.); தோழிக்கண்ணும் (நச்.)
3. தன்னிலை (இளம்.); தந்நிலை (நச்.).
4. வாயிலோர் (இளம்.); வாயில் (நச்.)
5. பதினொருமூன்றும் (இளம்.); முப்பதினொருமூன்றும் (நச்.)

Aṭicil-um pū-v-un toṭuttar kaṇnum
Antaṇar tirattuñ cāṇrōr tēttum
Antam-il cirappir pīrar-pīrar tirattinum
Olukkañ kāṭṭiya kuṇippinu m-olukkattu-k
Kaḷaviṇu nīkaḷnta v-arumaiyai-p pulampi
Alamara l-uḷḷamo t-alaviya v-iṭattum
Antarat t-elutiya v-eluttiṇ māna
Vanta kurram vali-keta v-olukal-um
Aliya l-añcal-en r-ā-y-iru poruḷin-um
Tāṇ-avaṭ pīlaitta paruvat tān-um
Nōṇmai-y-um perumai-y-um me-y-koḷa v-aruḷi-p
Pannal cāṇra vāyiloṭu porunti-t
Tanni n-ākiya takuti-k kaṇnum
Putalvar payanta puniru-tir polutin
Ney-y-aṇi mayakkam purintō nōkki
Aiyar pāṇkin-u m-amarar-c cuṭṭi-y-um
Cey-peruñ cirappoṭu cērtar kaṇ-n-um
Payañ-kelu tuṇai-y-aṇai-p pulli-p pullātū
Uyañkuval kiṭanta kīlattiya-k-kuruki
Alkaṇ munniya nīrai-y-ali polutin
Mel-l-en cīr-aṭi pulliya viravinum
Uṇal-arun kuraimaiyi n-āṭaṇ mikuttōḷai-p
Pīra-pīra peṇṭirir peyarttar kaṇ-n-um
Pirivi n-eccattu-p pulampiya v-iruvapai-p
Parivu nīkkiya pakuti-k kaṇ-n-um
Ninru-nani pirivi n-añciya paiyul-um
Cenru-kai y-ikantu-peyart t-uḷḷiya valiyum
Kāmattiṇ vali-y-uñ kai-viṭi n-accam-um
Tān-avaṭ pīlaitta nīlaiyiṇ kaṇ-n-um
Uṭaṇ-cērar ceykaiyo t-annavai pīra-v-um
Maṭam-paṭa vanta tōḷi-k kaṇ-n-um
Vērru-nāṭ t-akalvayin vilumat tān-um
Mittu-vaṇa vāyinta vakaiyiṇ kaṇ-n-um
Av-vali-p perukiya cirappin kaṇ-n-um
Pēr-icai y-ūrti-p pākar pāṇkinum
Kāma-k kīlatti maṇaiyō l-enr-ivar
Ēm-uru kīlavi colliya vetir-um
Cenra tē-et t-uḷappu-nani vilakki
Inri-c cenra tannilai kīlappinum
Arun-toliṇ muṭitta cemmaṇ kālai
Viruntoṭu nallavai vēṇṭar kaṇ-n-um
Malai y-āntiya peṇṭir-u makkaḷ-um

Kēli r-olukkattu-p pukarci-k kaṇ-ṇ-um
ṇnaiya vāyilō r-etiroṭu tokaii-p
Paṇ-ṇ-amai pakuti-muṇ paṭiṇ-oru mūṇrum
En-ṇ-arūñ cirappir kilaṇōṇ mēṇ-a.

There are thirtythree important occasions when the husband has opportunities to have his say: (1) when he meets in conjugal union his wife with a free mind after the marriage ceremonies are over, (2) whenever he is in ecstasy over the married life while she creates awe in his mind through her keen sense of duty, (3) when she treads the traditional paths of virtue, (4) when he reconciles her objectionable deeds during *kaḷavu* with reference to her greatness shown in married life, (5) when the lady's friend pays homage to the Gracious God who helped them when they were in danger, (6) when the lady lets her mind out with enthusiasm since her period of trial is over, (7) when he takes the food and makes the garland saying that, whatever she touches is as sweet to him as nectar and asking her the reason for the same (8) when he suggests his appreciation of her exemplary conduct towards brahmans, the great and other saints,¹ (9) when both of them recount towards each other the anxiety and turmoils to which they were put during *kaḷavu* (10) when they are leading their life in such a way that the faults committed by them during *kaḷavu* may disappear like letters written on air, (11) when he has to give her words of encouragement not to dishearten herself, nor to fear for her wrongs in *kaḷavu*, (12) when he does not keep his promise to her, (13) when he tells her that he was responsible for everything and hence she has to put up with what is past and think of her greatness after discussing the same with her friend,² (14) when he celebrates the birth of his son on looking at his wife after the child is given the ceremonial oilbath with presents to brahmans and prayers to Gods, (15) when he falls at her tender feet praying for mercy while she lies down embracing the soft pillow without allowing herself to be embraced by him on his approaching her after the degeneration of his character through his contact with another

1. Naccinārkkiniyar interprets *antam-il-cirappir-pirar* to be *dēvas*; *antam-il-* does not suit in that interpretation.

2. Naccinārkkiniyar's meaning is entirely different. It is this: When he performs *śimanta* while she is pregnant with a child inheriting the nobility and greatness of the father.

woman¹ (16) when he ends the love-quarrel through the intercession of many ladies while she persisted in not allowing him to approach her, (17) when he ends the grief of his wife and faithful concubine caused by his separation from them² (18) when he is in distress standing away from the wife, (19) when he approaches her, feels disappointed and thinks of repeating his request,³ (20) when they are overpowered with *kāma*, (21) when he fears the effect of his separation from her if it happens (22) when he fails to keep his promise to her, (23) when she tells him that she will follow him, (24) when the lady's friend addresses him through her credulity, (25) when he feels disheartened on starting to a foreign land, (26) when he thinks of returning home on the way, (27) when he meets with victory, honour etc., in that foreign country, (28) when he describes the same to the charioteer having very fine chariot, (29) when he is addressed by his wife and the faithful concubine at home with reference to the difficulties undergone by them, (30) when he describes his situation in the foreign land mixed with grief on their separation, (31) when he enjoys the company of the guests in the feast in commemoration of his victorious feat, (32) when he is given warm reception in the evening by women, children and friends, and (33) when he is addressed with warm words by others.

What are the occasions for the wife to have her say?

145. அவனறி வாற்ற வறியு மாகலின்
 ஏற்றற் கண்ணு நிறுத்தற் கண்ணும்
 உரிமை கொடுத்த கிழவான் பாங்கின்
 பெருமையிற் றிரியா வன்பின் கண்ணும்
 கிழவனை மகடூஉப் புலம்புபெரி தாகலின்

1. The word *tunai-y-ṇai* is taken to mean by the commentators the pillow which serves as support; but it may be taken to mean the son who is the *sandhi* and who is got from her husband; cf. *mātā pūrva-rūpam*, *pitā uttara-rūpam*, *prajā sandhiḥ* (Tāittirī-yōpaniṣad)

2. Naccinārkkiniyar's meaning seems to be this: when one tries to end the grief of the husband and the wife while the former was in the company of another woman.

3. Naccinārkkiniyar's meaning is this:—when she finally thinks of agreeing to him after resisting him on account of her seeing marks of his union with another when he approaches her.

அலமரல் பெருகிய காமத்தீ யிருதியும்
இன்பமு யிடும்பையு மாகிய விடத்தும்
கயத்தலை தோன்றிய காமர் செய்யணி
நயத்த கிழவனை நெஞ்சு புண்ணுநீ இ
ளையி னீக்கிய விளிவரு நிலையும்
புகன்ற வுள்ளமொடு புதுவோர் சாயற்கு
அகன்ற கிழவனைப் புலம்புநனி காட்டி
இயன்ற நெஞ்சம்¹ தலைப்பெயர்த் தருக்கி
வெிற்பெய்து மறத்த வீரத்து மருங்கினும்
தங்கிய வொழுக்கத்துக் கிழவனை வணங்கி
எங்கையர்க் குரையென விரத்தற் கண்ணும்
செல்லாக் காலைச் செல்கென விடுத்தலும்
காமக் கிழத்தி தன்மகத் தழீஇ
ஏறுறு விளையாட் டிறுதிக் கண்ணும்
சிறத்த செய்கையவ்வழித் தோன்றி
அறம்புரி நெஞ்சமொடு² தன்வர வறியாமைப்
புறஞ்செய்து பெயர்த்தல் வேண்டித் தானும்
தத்தைய ரொப்பர் மக்களென் பதனால்
அத்தயில் சிறப்பின் மகப்பழித்து நெருங்கினும்³
கொடியோர் கொடுமை சுடுமென வொடியாது
நல்லிசை நயத்தோர் சொல்லொடு தொகைஇப்
பகுதி னீக்கிய தகுதிக் கண்ணும்
கொடுமை யொழுக்கக் கோடல் வேண்டி
அடிமேல் வீழ்த்த கிழவனை நெருங்கிக்
காத லெங்கையர் காணி னன்றென
மாதர் சான்ற வகையின் கண்ணும்
தாயர் கண்ணிய நல்லணிப் புதல்வனை
மாயப் பரத்தை புள்ளிய வழியும்
தன்வயிற் சிறைப்பினு⁴ மவன்வயிற் பிரிப்பினும்
இன்றாத் தொல்லு ளெடுத்தற் கண்ணும்
காமக் கிழத்தி⁵ நலம்பா ராட்டிய
தீமையின் முடிக்கும் பொருளின் கண்ணும்
கொடுமை யொழுக்கத்துத்⁶ தோழிக் குரியவை
வடுவறு சிறப்பிற் கற்பிற் றிரியாமைக்
காய்தலு முவத்தலும் பிரித்தலும் பெட்டலும்
ஆவயின் வருஉம் பல்வேறு நிலையினும்

1. தலைப்பெயர் (இளம்.); தலைப்பெய (நச்.)
2. நெஞ்சமொடு (இளம்.); உள்ளமொடு (நச்.)
3. நெருங்கினும் (இளம்.); நெருங்கலும் (நச்.)
4. சிறப்பினும் (இளம்.); சிறைப்பினும் (நச்.)
5. கிழத்தி (இளம்.); கிழத்தியர் (நச்.)
6. ஒழுக்கத்து (இளம்.); ஒழுக்கம் (நச்.)

வாயிலின் வருஉம் வகையொடு தொகைஇக்
கிழவோன் செப்பல் கிழவ தேன்ப.

Avan-ari v-arru v-ariyu m-ākalin
errar kaṇ-ṇ-u niruttar kaṇ-ṇ-um
Urimai koṭutta kilavōṇ pāṇkin
Perumaiyir ririyā v-anpiṇ kaṇ-ṇ-um
Kilavanai makatū-p pulampu-peri t-ākalin
Alamaral perukiya kāmattu mikutiyum
Inpam-u m-iṭumpai-y-u m-ākiya v-iṭattum
Kayan-talai tōṇriya kāmār ney-y-aṇi
Nayanta kilavanai neṇcu puṇ-ṇ-urii
Naliyi nikkīya vili-varu nilai-y-um
Pukanra v-uḷlamotu putuvōr cāyarkū
Akanra kilavanai-p pulampu-nanī katti
Iyanra neṇcan talai-p-peyar-t tarukkū
Etiṇ-peytu marutta vīrattu maruṅkin-um
Taṇkiya v-olukkattu-k kilavanai vaṇaṅki
Eṅkaiyark k-urai-y-eṇa v-irattar kaṇ-ṇ-um
Cellā-k kēlai-celk-eṇa viṭuttalum
Kāma-k kilatti taṇ-maka-t talii
em-uruvilaiyāt t-iruti-k kaṇ-ṇ-um
Ciraṇta ceykai y-av-vali-t tōṇri
Aram-puri neṇcamotu taṇ-vara v-ariyāmai-p
Purañ-ceytu peyarttal vēṇṭiṭat tāṇum
Tantaiya r-oppār makkaḷ-eṇ patanāl
Antamil ciraṇpiṇ maka-p-paḷittu neruṅkinum
Koṭiyōr koṭumai cutum-eṇa v-oṭiyātū
Nal-l-icai nayantōr colloṭu tokaii-p
Pakutiya nīṅkiya takuti-k kaṇ-ṇ-um
Koṭumai y-olukkāṇ kōṭal vēṇṭi
Aṭi-mēl vīṇta kilavanai neruṅki-k
Kāta-l-eṅkaiyar kani naṇr-eṇa
Mātar cāṇra vakaiyiṇ kaṇ-ṇ-um
Tāyar kanniya nal-l-āni-p putalvanai
Māya-p parattai y-uḷliya vali-y-um
Taṇ-vayir ciraṇpiṇ-u mavan-vayir pirippiṇ-um
Inṇā-t tol-cū l-eṭuttar kaṇ-ṇ-um
Kāma-k kilatti nalam-pā rāṭṭiya
Tīmaiṇ mutikkum poruḷiṇ kaṇ-ṇ-um
Koṭumai y-olukkattu-t tōlik k-urivavai
Vaṭu-v-aru ciraṇpiṇ karpir ririyāmai-k
Kaytal-u m-uṇattal-um pirittal-um peṭṭal-um

Ā-vayin varūum pal-vēru nilaiyiṇum
Vāyilin varūum vakaiyōṭu tokaii-k
Kilavōḷ ceppal kilava t-enpa.

The wife is entitled to have her say on the following occasions:—(1) when she speaks highly of her husband on account of her intimate knowledge of his scholarship,¹ (2) when she supports (the statement of her friend referring to his qualities), (3) when she is attached to him keeping up her dignity on his giving her certain rights, (4) when she is overpowered with passion during his long separation from her, (5) when she is in mirth and misery, (6) when she insults her husband with wounding words asking him not to approach her when he eagerly offers himself to give the ceremonial bath to the child at birth, (7) when she suggests her willingness, though outwardly refuses to allow him to approach her by exhibiting her keen resentment at his separation while he was in loving company with concubines at the time of her weakness after delivery, (8) when she prostrates before her husband who was in company with concubines and sarcastically requests him to express the words addressed to her in the presence of her younger sisters (concubines), (9) when she asks him to go away on his standing before her, (10) when the faithful concubine embraces her child and feels delighted on completing her play with him; (11) when the husband stands behind his wife without being known to her while she is playing with her child, and wants to rid her of the anger towards him so that he may act up to *dharma* (12) when she goes near the child accusing him that he is like his father as is said in the *Vēdas*; (13) when she gives up the love-quarrel and yields to him at the words of the great men effecting reconciliation without dismissing him saying that she was afflicted at his harsh treatment,² (14) when she tells him sarcastically that his prostration would be welcomed if done before her younger sisters (*i.e.*) concubines after feeling that she had to excuse him for his company with other women (15) when she pre-

1. *Nacciṇārkkiniyar's* meaning is this: When she is preferred to other wives by the priests in sacrifices on account of her intimate knowledge of her husband's scholarship in *Vēdas* etc.

2. *Nacciṇārkkiniyar's* meaning is this: When she unhesitatingly tells him that she was afflicted at her heart on account of his harsh treatment in company of those who praise him.

tends to revile her child on seeing that he is provided with ornaments by his father's concubines, (16) when she confines her child with her, (17) when she alienates herself from the child when he goes with the father, (18) when she takes a cruel vow, (19) when she reviles the faithful concubine at his showing kindness towards her, (20) when she, telling her friend about her husband's company with concubines such things as fit in with her dignity, feels angry with him, reconciles herself to him, spurns him and meets him in conjugal union and behaves with him in diverse similar ways and (21) when *pāṇan* and others intercede.

Note 1. Those that intercede are brahmans, husband's friend, wife's friend, *pāṇan* (man-musician), *virali* (woman-musician), *kūttar* (dancer) etc.

Besides,

146. புணர்ந்துடன் போகிய கிழவோன் மனையிருந்து
 இடைச்சுரத் திறைச்சியும் வினையுஞ் சுட்டி
 அன்புறு தக்க கிளத்த ருனே
 கிழவோன் செய்வினைக் கச்ச மாகும்.

Puṇarnt-uṭan pōkiya kilavōṇ manai-y-iruntu
Iṭai-c-curat t-iraicci-y-um viṇai-y-uñ cutti
Aṇp-uru takka kilatta rāṇ-ē
Kilavōṇ cey-viṇai-k k-acca m-ākum.

Reference with sweet words to the suggestive words and actions of the husband in the forest when she accompanied him before their marriage, by the wife at home is a source of check to the husband in giving her promise of anything to her.

Besides,

147. தோழியுள் ளுறுத்த வாயில் புகுப்பினும்
 ஆவயி னிகழு மென்மனார் புலவர்.

Tōli-y-uḷ ḷ-urutta vāyil pukuppinum
Ā-vayi nikaḷu m-enmanār pulavar.

Learned men say that such sayings may be found before *pāṇar* and others who are allowed to go before the wife by her friend.

What are the occasions for the wife's friend to have her say?

148. பெறற்கும் பெரும்பொருண் முடிந்தபின் வந்த
தெறற்கரு மரபிற் சிறப்பின் கண்ணும்
அற்றமழி வுரைப்பினு மற்ற மில்லாக்
கிழவோட்¹ சட்டிய தெய்வக் கடத்தினும்
சீருடைப் பெரும்பொருள் வைத்தவழி மறப்பினும்
அடங்கா வொழுக்கத் தவன்வயி னழிந்தோனை
அடங்கக் காட்டுதற் பொருளின் கண்ணும்
பிழைத்துவந் திருந்த கிழவனை நெருங்கி
இழைத்தாக் காக்கிக் கொடுத்தற் கண்ணும்
வணங்கியன் மொழியான் வணங்கற் கண்ணும்
புறம்படு விளையாட்டுப் புல்லிய புகர்ச்சியும்
சிறந்த புதல்வனைத் தேராது² புலம்பினும்
மாணலந் தாவென வகுத்தற் கண்ணும்
பேணு வொழுக்க நாணிய பொருளினும்
3ஞள்வயிற் றிறத்தாற் சோர்வுகண் டழியினும்
பெரியோ ரொழுக்கம் பெரிதெனக் கிளந்து
பெறுதகை யில்லாப் பிழைப்பினு மவ்வழி⁴
உறுதகை யில்லாப் புலவியின்⁵ முழ்கிய
கிழவோன் பானின்று கெடுத்தற் கண்ணும்
உணர்ப்புவயின் வாரா ஆடலுற் றோள்வயின்
உணர்த்தல் வேண்டிய கிழவோன் பானின்று
தான்வெருண் டாக்கிய தருதித் கண்ணும்
அருமைக் காலத்துப் பெருமை காட்டிய
6வெளிமைக் காலத் திரக்கத் தானும்
பாணர் கூத்தர் விறவிய ரென்றிவர்
பேணிச் சொல்லிய குறைவினை யெதிரும்
7நீத்த கிழவனை நிகழுமாறு படிஇயர்⁷
காத்த தன்மையிற் கண்ணின்று பெயர்ப்பினும்
பிரியுந்⁸ காலத் தெதிரின்று சாற்றிய
மரபுடை யெதிரு முளப்படப் பிறவும்
வகைபட வந்த கிளவி யெல்லாம்
தோழிக் குரிய வென்மனார் புலவர்.
Perark-arum perum-porun mutinta-pin vanta
Terark-arum marapir cirappin kan-n-um

1. கிழவோன் (இளம்.); கிழவோன் (நச்.).
2. தேராது (இளம்.); நேராது (நச்.).
3. ஞள்வயின் (இளம்.); ஞண்யத்து (நச்.).
4. அவ்வழி (இளம்.); அவ்வயின் (நச்.).
5. புலவியின் (இளம்.); புலவியுள் (நச்.).
6. வெளிமை (இளம்.); வெண்மை (நச்.).
7. படிஇயர் (இளம்.); படிஇ (நச்.).
8. காலத்து (இளம்.); காலி (நச்.).

Arram-ali v-uraippinu m-arra m-illā-k
Kilavōt cuttiya teyva-k kaṭattinun
Cīr-utai-p perum-porul vaitta-vali marappin-um
Aṭaṅkā v-olukkat t-avan-vayi n-alintōlai
Aṭaṅkā-k kāṭṭutar poruḷin kan-n-um
Pīlaittu-van tirunta kilavanai neruṅki
Ilaittān k-ākki-k koṭuttar kan-n-um
Vanaṅkiyaṇ moliyān vanaṅkār kan-n-um
Puraṁ-ṭaṭa vilaiyāṭṭu-p pulliya pukarciyum
Ciraṇta putalvanai-t tērātu pulampinun
Māṇalan tā-v-eṇa vakuttar kan-n-um
Pēṇā v-olukka nāṇiya poruḷinun
Cūl-vayir rirattār cōrvu-kan t-aliyinu
Periyō r-olukkam perit-eṇa-k kilantu
Peru-takai y-illā-p pīlappinu m-a-v-vali
Uru-takai y-illā-p pulaviyin mūlkiya
Kilavōl pāninru ketuttar kan-n-um
Unarppu-vayin vārā v-ūṭal-ur rōl-vayin
Unarttal vēṇṭiya kilavōn pāninru
Tān-vekuṇ t-ākkiya takuti-k kan-n-um
Arumai-k kālattu-p perumai kāṭṭiya
Velimai-k kālāt t-irakkat tān-um
Pānar kūtṭar viraliya r-eṇ-ivar
Pēni-c colliya kurai-vinai y-etirum
Nitta kilavanai niḱalumāru ṭaṭṭiyar
Kāṭṭa taṇmaiyr kaṇṇinru peyarppinun
Piriyuṇ kālāt t-etirninru cārriya
Marap-utai y-etiru m-ulappaṭa-p pira-v-um
Vakai-ṭaṭa vanta kilavi y-ellām
Tōlik k-uriya v-eṇmaṇār pulavar.

The wife's friend has her say on the following occasions:
(1) When (the husband) speaks appreciative words on careful consideration after their great object (marriage) of rare achievement has been accomplished, (2) when she tells him that their sufferings are over, (3) when she tells him that offerings should be given to gods with reference to the wife who escaped from the slander of the public, (4) when the husband forgets the important duty to his wife (in the midst of festivities), (5) when she convinces the wife who is unnerved at the thought that her husband is of suspicious character, that he is not really so, (6) when she makes the husband and the wife meet after approaching the former with her request

while he stands away from his wife having been in company of concubines, (7) when she bends before him with words of supplication, (8) when the husband is wrongfully engaged in outside sportive activities, (9) when the husband stands separated from his wife forgetting even his son¹, (10) when the husband is asked to bring back the beauty, health etc. of his wife for the loss of which he is responsible, (11) when the wife feels ashamed of her husband's company with concubines, (12) when the wife is disheartened at the husband not keeping up his word, (13) when he fails in an undignified manner to meet his wife, though he has said that it is wise to follow the great,² (14) when she ends the love-quarrel by going near the wife who is immersed in grief at the undignified behaviour of the husband, (15) when she shows her temper towards the husband with the idea of ending the love-quarrel when the lady does not agree with his wishes,³ (16) when he is the object of mercy during *karpū*, though he was an object of veneration during *kaḷavu*, (17) when she opposes *pāṇar*, *kūttar* and *viraliyar* while they intercede, (18) when she mercilessly prevents the husband from seeking the company of concubines in order that he may lead a happy life with his wife at least in future though he neglected her company before, (19) when she addresses him in the traditional way on his separation from his beloved (on account of war etc.).

What are the occasions for *kāmakkilattiyar* to have their say?

149. புல்லுதன் மயக்கும் புலவிக் கண்ணும்
இல்லோர் செய்வினை யிகழ்ச்சிக் கண்ணும்
பல்வேறு புதல்வர்க் கண்டுநனி யுவப்பினும்
மறையின் வந்த மனையோள் செய்வினை
பொறையின்று பெருகிய பருவரற் கண்ணும்
காதற் சோர்விற் கடப்பாட் டாண்மையின்

1. *Nacciṇṛkkiṇiyar*'s meaning is this: when the husband is refused admission by his wife even at the intercession of the son page 14.

2. *Peru-takai il-l-āka* is interpreted by *Iḷampūraṇar* "his dignity vanishing" and by *Nacciṇṛkkiṇiyar* "dignity being the essence of household life."

3. The object of *vekuṇṭu* according to *Iḷampūraṇar* is *talaivaṇ* and according to *Nacciṇṛkkiṇiyar*, *talaivi*.

தாய்போற்¹ கழுறித் தழீஇய மனைவியைக்
காய்வின் நவன்வயிற் பொருத்தற் கண்ணும்
இன்னகைப் புதல்வனைத் தழீஇ யிழையணிந்து
²பின்னை வந்த வாயிற் கண்ணும்
மனையோ னொத்தலிற் நன்றோ ரன்றோர்
³மிகையெனக் குறித்த கொள்கைக் கண்ணும்
எண்ணிய பண்ணையென் நிவற்றொடு பிறவும்
கண்ணிய காமக் கிழத்தியர் மேன.

Pullutan mayakkum pulavi-k kaṇ-n-um
Illōr cey-vinai y-ikalcci-k kaṇ-n-um
Pal-vēru putalvar-k kaṇṭu-nanī y-uvaṇṇinum
Maraiyin vanta manaiyōl cey-vinai
Porai-y-inru perukiya paruvavar kaṇ-n-um
Kātar cōrvir kaṭappāt t-ānmaiyn
Tāy-pōr kaḷari-t talīya manaiyiyai-k
Kāy-v-in r-avaṇ-vayir poruttar kaṇ-n-um
In-nakai-p putalvaṇai-t talī y-ilai-y-aṇintu
Pinnai vanta vāyir kaṇ-n-um
Manaiyō t-ottaliṇ rannō r-annōr
Mikāi-y-eṇa-k kuritta kolḷai-k kaṇ-n-um
Enṇiya paṇnai-y-eṇ r-ivarroṭu pira-v-um
Kaṇṇiya kāma-k kilattiyar mēn-a.

The faithful concubines have the following occasions to have their say: (1) when the lover is away from them when he is in the company of his wife, (2) when they slander the action of their lover and his wife, (3) when they delight in the company of different children holding the relationship of sons, (4) when they are in distress not capable of putting up with his actions with another lady in *kaḷavu*, (5) when they arrange for his union with his wife acting the part of the foster-mothers and without bearing any ill-will towards her on account of the laxity of their passion and good-will towards his wife, (6) when they embrace their son with sweet smile and provide him with ornaments and do not then yield to the wishes of other interceders, (7) when they consider that, since they are equal to the lover's wives, other ladies are unnecessary, (8) when they sport with the lover etc.

1. கழுறித் தழீஇய (இளம்.); தழீஇக் கழுறியும் (நச்.)
2. பின்னை (இளம்.); பின்னர் (நச்.)
3. மிகையென (இளம்.); மிகைபட (நச்.)

Note 1. *Iḷampūraṇar* says that *kāma-k-kilattiyār* are of diverse types: the wives belonging to castes other than that of the lover and concubines who are faithful. *Naccinārkkiniyar* holds that the latter alone deserve the name.

What is the duty of the interceders?

150. கற்புக் காமமு நற்பா லொழுக்கமும்
மெல்லியற் பொறையுந் நிறையும் வல்லிதின்
விருந்துபுறந் தருதலுஞ் சுற்ற மோம்பலும்
பிறவு மன்ன கிழவோன் மாண்புகள்
முகம்புகன் முறைமையிற் கிழவோற் குரைத்தல்
அகம்புகன் மரபின் வாயில்கட் குரிய.

Karpuṇ kāmam-u nar-pā l-olukkam-um
Mel-liyar porai-y-un nirai-y-um vallitin
Viruntu-puraṇ tarutal-uñ curra m-ōmpal-um
Pira-v-u m-anna kilavōṇ māṇpu-kaḷ
Mukam-pukan muraimaiyir kilavōr k-uraittal
Akam-pukan marapiṇ vāyilkaḷ k-uriya.

The interceders who can go into the residence of the husband are used to tell him about his wife's chastity, love, good conduct, forbearance, sublimity, giving warm welcome to guests, carefully attending to the wants of his relatives and attendants and other good qualities.

What is the duty of the foster-mother?

151. கழவினு¹ நிகழ்வினு மெதிர்வினும் வழிகொள
நல்லவை யுரைத்தலு மல்லவை கடிதலும்
செவிலிக் குரிய வாரு மென்ப.

Kalivin-u nikalvin-u m-etirvin-um vali-kōḷa
Nallavai y-uraittal-u m-allavai kaṭital-um
Cevilik k-uriya v-āku m-enpa.

They say that the foster-mother has the right to advise her what she, in the past, present and future, should do and what she should avoid.

What is the duty of the learned?

152. சொல்லிய கிளவி யறிவர்க்கு முரிய.

Colliya kilavi y-arivarēku m-uriya.

The learned are entitled to advise her the same.

1. நிகழ்வினு மெதிர் வினும் (இளம்.)

2. வரவினு நிகழ்வினும் (நச்.)

Besides,

153. இடித்துவரை நிறுத்தலு மவர தாகும்
கிழவனுந் கிழத்தியு மவர்வரை நிற்பலின்.

Itittu-varai-niruttal-u m-avara t-ākum

Kilavan-un kilatti-y-u m-avar-varai nirralin.

Since the husband and the wife obey their words, they are entitled to set them right forcibly if they go wrong.

When are they in love-quarrel short or long?

154. உணர்ப்புவரை யிறப்பினுஞ் செங்குறி பிழைப்பினும்
புலத்தலு மூடலுந் கிழவோற் குரிய.

Unarppu-varai y-irappinuñ cey-kuri pilaippinum
Pulattal-u m-ūṭal-un kilavōr k-uriya.

Husband is entitled to be in love-quarrel short or long when the wife is too obstinate to yield to his sweet persuasion and when he mistakes the time and place of meeting suggested by the lady-love.

Who is to intercede then?

155. புலத்தலு மூடலு மாகிய விடத்தும்
சொலத்தகு கிளவி தோழிக் குரிய.
Pulattal-u m-ūṭal-u m-ākiya v-iṭattum
Cola-t-taku kilavi tōḷik k-uriya.

The wife's friend is entitled to have her say when they are in love-quarrel short or long.

What else can the wife's friend say?

156. பரத்தை மறுத்தல் வேண்டியுந் கிழவி
மடத்தகு கிழமை யுடைமை யானும்
அன்பிலை கொடியை யென்றலு முரியன்.
Parattai maruttal v-ēṇṭi-y-un kilavi
Maṭa-t-taku kilamai y-uṭaimai yān-um
Anpilai koṭiyai y-enṇal-u m-uriyaḷ

The wife's friend is entitled to tell the husband, 'you are not attached to your wife, you are hard to her', since she wants to prevent him from having companies with concubines and since the wife is too credulous not to suspect him.

What is the wife entitled to say then?

157. அவன்குறிப் பறிதல் வேண்டியுந் கிழவி
அகமலி² யூட லகற்சிக் கண்ணும்
வெற்றுமைக் கிளவி தோற்றவும் பெறுமே.

1. பரத்தை...கிழவி (இளம்.); பரத்தைமை...கிழத்தி (நச்.)

2. அகமலி (இளம்.); அகன்மலி (நச்.)

Avan-kurip p-arital vēṇṭu-y-un kīlavī
Aka mali y-ūta l-akarci-k kaṇ-ṇ-um
Vērrumaḥ k kīlavī tōrra-v-um perum-ē

The wife is entitled to use even harsh words when she wants to know the mind of the husband at the words of her friend and when she, being pleased, is to end the love-quarrel.

What is the husband to do then?

158. காமக் கடப்பினுட் பணிந்த கிளவி
 காணும் காலக் கிழவோற் குரித்தே
 வழிபடு கிழமை யவட்கிய லான.
Kāma k kaṭappinuṭ paṇinta kīlavī
Kāṇuṇ kālai k kīlavōr k-uritt ē
Vali paṭu kīlamai y-avaṭk-īya l-āṇ-a.

The husband then is entitled to use soft words if he is in urgent need of union, since the wife is always devoted to him.

What is the wife to do then?

159. அருண்முத் துறுத்த வன்புபொதி கிளவி
 பொருள்பட மொழிதல்¹ கிழவோட் குரித்தே.
Aruṇ-mun t-uruttia v-aṇṇu-poti kīlavī
Poruḷ-paṭa molital kīlavōṭ k-uritt-ē.

The wife has to speak in such a way as to suggest her reconciliation and deep love towards him.

Note:— This *sūtra* suggests that it is not nice for the wife to express in words her attitude.

What happens when there is long love-quarrel?

160. களவுக் கற்பு மலர்வரை வின்றே.
Kaḷavu-ṇ karpu m-alar varai v-iṇṇ-ē

It is not possible to avoid the public talk about the love-quarrel both during *kaḷavu* and *karpu*.

What happens when there is *alar*?

161. அலரிற் றோன்றுத்² காமத்து மிகுதி.
Alarir rōṇruṇ kāmattu mikuti.

Love towards each other is sharpened through public talk.

Does the same happen in another situation?

162. கிழவோன் வினையாட் டாங்கு மற் றே.
Kīlavōṇ viḷaiyāṭ ṭ-āṅku m-arṇ-ē

1. கிழவோட்கு (இளம்.); கிழவோட்கும் (கச்.).
 2. காமத்து மிகுதி (இளம்.); காமத்திற் சிறப்பே (கச்.).

The same happens when the husband is engaged in sports in river, garden etc.

Note:— *Nacčinārkkiniyar* takes this *sūtra* with reference to concubines. It is not necessary to restrict it so.

Are the interceders entitled to inform the wife of the husband's wrong deeds?

163. மனைவி தலைத்தாட் கிழவோன் கொடுமை
 தம்முள் வாதல் வாயில்கட் கில்லை.
Manaiṇi talaittāṭ kīlavōṇ koṭumaḥ
Tam-m-uḷa v-ātal vāyilkaṭ k-illai

The interceders are not entitled to speak about the objectionable conduct of the husband before his wife.

Is it always so?

164. மனைவி முன்னர்க் கையறு கிளவி
 மனைவிக் குறுதி யுள்வழி யுண்டே.
Manaiṇi munṇar-k kai-y-aru kīlavī
Manaiṇik k-uruti y-uḷvāli y-uṇṭ-ē.

Such words as will unnerve the wife may be used when she is at the point of being reconciled.

What is the form of address adopted by interceders?

165. முன்னிலைப் புறமொழி யெல்லா வாயிற்கும்
 பின்னிலைத் தோன்று மென்மனார் புலவர்.
Munnilai-p pura-moli y-ellā vāyirkum
Pinnilai-t tōṇru m-enmanār pulavar.

Learned men say that all interceders are used to address persons in third person at the latter half of their mediation.

How do *kūttar* intercede?

166. தொல்லைவு யுரைத்தலு நுகர்ச்சி யேத்தலும்¹
 பல்லாற் றுனு மூடலிற் றகைத்தலும்²
 உறுதி காட்டலு மறிவுமெய்க் கிறுத்தலும்
 ஏதுவி னுரைத்தலு³ தணியக் காட்டலும்
 அணிநிலை யுரைத்தலுக் கூத்தர் மேன.
Tollavai y uraittalū nukarcci y-ēttal-um
Pal-l-ār rāṇ-u m-ūṭalir rakaittalum
Uruti kūṭṭal-u m-arivu-mey-n niruttal-um

1. ஏத்தலும் (இளம்.); ஏற்றலும் (கச்.).
 2. தகைத்தலும் (இளம்.); தணித்தலும்
 3. துணிய (இளம்.); துணிவு (கச்.).

Ētuvi n-uraittal-un tuniya-k kättal-um
Ani-nilai y-uraittal un kättar mēn-a.

Kättar are used to quote previous instances, to speak highly of their union, to end their love-quarrel in diverse ways to convince them of the aim of life, to correct their thoughts, to tell them what their action will lead to, to tell them why they should consent for the union and to tell her that the present mode of wearing her ornament will serve no useful purpose.

Note:—1. *Nacčinārkkiniyar* says that the first *four* are with reference to the *wife* and the last *four* with reference to the *husband*. *Aninilai*, according to him, means “the form of decoration on the breasts, shoulders etc., of the wife”. But *Iḷampūraṇar* seems to think that all the *eight* may be with reference to *both the husband and the wife*.

Besides,

167. நிலம்பெயர்ந்த துரைத்த லவணிலை யுரைத்தல்¹
 கூத்தர்க்கும் பாணர்க்கும் யாத்தவை யுரிய.
Nilam peyarn t-uraitta l-avaṇilai y-uraittal
Kūttarukkum pāṇarukkum yāttavai yuriya.

Both *kūttar* and *pāṇar* are entitled to go where the husband resides and tell him his wife's condition.

Note:—1. According to *Nacčinārkkiniyar*'s reading the first line means “telling him her condition so that he may change his residence.”

What are the duties of *ilaiyōr* (youngsters)?

168. ஆற்றது பண்புந் கருமத்து வினைவு²
 வவன் முடிபும் வினைவுஞ் செப்பும்
 ஆற்றிடைக் கண்ட பொருளு மிறைச்சியும்
 தோற்றஞ் சான்ற வன்னவை பிறவும்
 இனையோர்க் குரிய கிளவி யென்ப.
Arratu paṇp-un karamattu vilai-v-um
Ēvaṇ muṭip-um vinā-v-un ceppum
Arriṭtai-k kaṇṭa poruḥ-u m-iraicci y um
Tōrraṇ cāṇra v-aṇṇavai pira-v-um
Iḷaiyōr k-kuriya kiḷavi y-eṇpa.

1. ...உரைத்த லவணிலை (இளம்.); ...உரைத்தல் வரை நிலை.. (நச்.)
 2. வினைவும் (இளம்.); வினைவு (நச்.)

They say that youngsters are entitled to describe the nature of the route, the result of their action and the end of their order, to ask him what they have to do and to tell him the necessary things unasked, what they found on the way, the *karupporuḥ* and other things that came within their view.

Note:—1. The reading *vilai-v-um* is better than *vinaiy-um*.

Note:—2. Details about *iraicci* will be found in *Poruḥ-iyal*.

Besides,

169. உழைக்குறத் தொழிலுந் காப்பு முயர்ந்தோர்¹
 நடக்கை யெல்லா மவர்கட் படுமே.
Uḷai-k-kurun tolil-un kāppu m-uyarntōr
Naṭakkai y ellā m-avarkaṭ paṭum-ē

They are entitled to do personal service and to watch, and do other acts which may be done to the great.

170. பின் முறை யாகிய பெரும்பொருள் வதுவைத்
 தொன் முறை மனைவி யெதிர்ப்பா டாயினும்
 இன்னிழைப் புதல்வனை வாயில்கொண்டு புகினும்
²கிழுவோ னிறந்தது நீனை இ யாங்கண்
 கலங்கலு முரிய னென்மனார் புலவர்.
Pin-murai y-ākiya perum-poruḥ vatuvai-t
Toṇ-murai manaiyi y-etir-p-pā t-āyinum
Inṇilai-p putalvanai vāyil-kontu pukinum
Kiḷavō n-irantatu ninai y-āṅkaṇ
Kalaṅkal-u m-uriya n-eṇmanār pulavar.

Learned men say that the husband noting his wife receiving the other wives married after her with lamps etc. and getting into their houses with her son provided with ornaments may think of the past and feel troubled in his mind.

What does the wife do then?

171. தாய்போற் கழறித் தழீஇக் கோடல்
 ஆப்மனைக் கிழத்திக்கு முரித்தென மொழிப
 கவ்வொடு மயங்கிய காலையான.
Tāy-pōr kaḷari-t taḷi-k kōṭal
Āy-manai-k kiḷattikku m-uritt-eṇa molipa
Kavavoṭu mayāṅkiya kālai yān-a.

1. உயர்ந்தோர் (இளம்.) (உயர்ந்தோர்க்கு (நச்.)
 2. இறந்த துணைய கிழுவோன் (இளம்.)
 கிழுவோ னிறந்தது நீனை (நச்.)

When the husband is in a troubled condition, the wife may admonish him like his mother and embrace him.

Note:—1. The wife may act the part of a mother to *kāma-k-kilatti* if she is in distress.

Besides,

172. அவன்சோர்வு காத்தல் கடனெனப் படுதலின்
மகன்ரு யுயர்புந் தன்னுயர் பாகும்
செல்வன் பணிமொழி யியல்பாக லான.

Avan-cōrvu kāttal kaṭaṇ-ena-p paṭutaliṇ
Makannā y-uyarpun taṇ-ṇ-uyar p-ākum
Celvan paṇi-moli y-iyalpāka lāṇ-a

Since it is the duty of the wife not to disclose her husband's objectionable ways, she may consider, in obedience to the husband's advice, the honour of *kāmakkilatti* to be her own honour.

Where do husbands not meet their wives?

173. எண்ணரும் பாசறைப் பெண்ணோடு¹ புணரார்.
En-ṇ-arum pācarai-p peṇṇōṭu puṇarār.

Husbands do not meet their wives in the tents of war.

Note:—1. *Naccinārkkiniyar's* reading is better.

May they meet other women?

174. புறத்தோ ராக்கட் புரைவ தென்ப.²
Purattō r-āṅkaṭ puraiṇa t-enpa.

They say that union with women other than *irkilatti* and *kāmakkilatti* is allowable.

How do *pārppār* (brahmans) intercede?

175. காமநிலை புரைத்தலுந் தேர்நிலை புரைத்தலும்
கிழவோன் குறிப்பினை³ பெடுத்துக் கூறலும்
ஆவொடு பட்ட நிமித்தம் கூறலும்
செலவுறு கிளவியும் செலவருங்கு கிளவியும்
அன்னவை பிறவும் பார்ப்பார்க் குரிய.
Kāma-nilai y-uraittal-un tēr-nilai y-uraittal-um
Kilavōṇ kurippinai y-eṭuttu-k kūral-um
Avōṭu paṭṭa nimittan kūral-um
Celav-uru kilavi-y-um celav-aṭunṅku kilavi-y-um
Anṇavai pira-v-um pārppār-k k-urīya.

1. பெண்ணோடும் (இளம்.); பெண்ணோடு (கச்.)

2. புணர்வதாகும் (இளம்.); புரைவதென்ப (கச்.)

3. எடுத்துக் கூறலும் (இளம்.) எடுத்தனர் மொழிதலும். (கச்.)

Brahmans are used to tell the husband of his amorous condition and of what is worthy of him, to openly express in words his mind and to encourage him to proceed or discourage him from proceeding on account of good or bad omens etc.

Note 1. The meaning of *kāma-nilai-y-uraittal* and *celavurukilavi*, according to Iḷampūraṇar is 'telling him of her amorous condition in his absence' and 'the words that he has gone.'

Note 2. It seems that Tolkāppiyāṇār uses the terms *antaṇar* (sūtra 144) and *pārppār* (sūtra 175, 190) to denote 'brahmans who are doing the six duties assigned to brahmans' and 'brahmans who are in service under chieftains, richmen, etc.,' respectively.

What is the general duty of all interceders?

176. எல்லா வாயிலு மிருவர் தேளத்தம்
புல்லிய மகிழ்ச்சிப் பொருள வென்ப.
Ellā vāyil-u m-iruvār tēettum
Pulliṇa makilccci-p poruḷa v-enpa.

All interceders, they say, have the duty of creating amiability between the two—husband and wife through pleasing words.

What do they do in special cases?

177. அன்புதலைப் பிரிந்த கிளவி தோன்றின்
சிறைப்புறங் குறித்தன் மென்மனார் புலவர்.
Anpu-talai-p pirinta kilavi tōṇṇin
Cirai-p-puraṇ kurittan r-enmanār pulavar.

Learned men say that, if they have to use harsh words, they are to use them in their hearing distance out of their sight.

Is the wife allowed to speak highly of herself in the presence of the husband?

178. தம்புகழ் கிளவி கிழவன்முற் கிளத்தல்
எத்திறத் தானுந் கிழத்திக் கில்லை
முற்பட வகுத்த விரண்டலன் கடையே.
Tar-pukal kilavi kilavan-mur kilattal
E-t-tirat tāṇ-un kilatti-k k-illai
Mur-paṇa vakutta v-iraṇṭ-alan kaṭai-y-ē.

The wife does, under no circumstances, speak highly of herself before the husband except on two occasions mentioned above.

Note. The two occasions referred to are different according to Iḷampūraṇar and Naccinārkkinīyar. According to the former, they are, when he begs his wife and convinces her of his love towards her after being in the company of concubines mentioned in the lines, 22 and 23 of the 44th *sūtra* of the *Akattinaiyiyal* and according to the latter those which gave room to *sūtras* 32 and 33 above.

Is the husband allowed to speak highly of himself before his wife?

179. கிழவி முன்னர்த் தற்புகழ் கிளவி
கிழவோன் வினைவயி னுரிய வென்ப.
Kiḷavi munnar-t tar-pukaḷ kiḷavi
Kiḷavōṇ vinai-vayi n-urīya v-enpa.

They say that the husband speaks highly of himself before his wife when he starts for war.

Who has the right to refute him?

180. மொழியெதிர் மொழிதல் பாங்கற் குரித்தே.
Molī-y-etir molītal pāṅkar k-uritt-ē.

The husband's friend has the right to refute his statement.
Besides,

181. குறித்தெதிர் மொழித லுக்கித் தோன்றும்.
Kuritt-etir molīta l-a-ki-t tōṇrum.

Rarely does he refute him, understanding his mind through suggestion.

What does the husband generally do?

182. தன்புறு பொழுதினு மெல்லாங் கிழவன்
வன்புறுத் தல்லது சேற வில்லை.
Tunp-uru polutiṇ-u m-ellāṅ kiḷavāṇ
Vanp-urut t-allatu cēra l-illai.

The husband has to force his wife, on all occasions of separation, to give her consent.

183. செவலிடை யழுங்கல் செல்லாமை யன்றே
வன்புறை குறித்த றவிர்ச்சி யாகும்.
Celav-iṭai y-aḷuṅkal cellāmai y-anr-ē
Vanp-urai kuritta ravircci y-ākum.

The pain at the time of separation for war is not dispensed with by not going, but by pressing the wife to give her consent.

184. கிழவி நிலையே வினையிடத் துரையார்
வென்றிக் காலத்து விளங்கித் தோன்றும்.
Kiḷavi nilai-y-ē vinaiyiṭat t-uraiyār
Veṇri-k kālattu viḷaṅki-t tōṇrum.

They do not describe the condition of the wife during war, but it will be clearly seen after victory is won.

When is the husband invariably with the wife?

185. பூப்பின் புறப்பா டுரறு நாளும்
நீத்தகன் றுறையா ரென்மனார் புலவர்
பாத்தையிற் பிரிந்த காலையான.¹
Pūppin purappā t-ir-arū nāl-um
Nitt-akan r-uraiyā r-enmanār pulavar
Parattaiyir pirinta kālai yān-a.

Even when the husband is prone to enjoy the company of concubines, he does not avoid the company of his wife for 12 days after she takes her bath after monthly periods.

Note. Since it is considered the duty of every householder to bring forth at least a son to continue his line and the said twelve days are considered to be the period fit for conception, there is the injunction for the husband to be with his wife.

What is the maximum period of separation for study?

186. வேண்டிய கல்வி யாண்டுமுன் நிறவாது.
Vēṇṭiya kalvi yāṇṭu mūn r-iravātu.

The period of separation on account of study does not exceed three years.

What is the maximum period of separation on kingly errand?

187. வேந்துறு தொழிலே யாண்டின தகமே.
Vēnt-uru tolil-ē yāṇṭina t-akam-ē.

The period of separation on account of kingly errand does not exceed one year.

1. Rtuḥ svābhāvikaḥ strīṇāṃ
Rātrayaḥ śoḍaśa smṛtāḥ |
Caturbhir itaraiḥ sārḍham
Ahōbbih sadvigarhitāḥ ||

What is the maximum period of other kinds of separation?

188. ஏனைப் பிரிவு மவ்விய னிலையும்.

Enai-p-piriv-u m-a-v-viya nilaiyum.

Other kinds of separation also are of the same nature, (i.e.) their period is one year.

189. யாறஞ் குளனுங் காவு மாடிப்

பதியிகத்து துகர்தலு முரிய வென்ப.

Yāruṇ kuḷaṇ-uṇ kā-v-ṛ m-āṭi-p

Pati-y-ikantu nukartal-u m-uriya v-enpa.

They say that the husband and the wife may leave their home to spend their time sportively in rivers, tanks and gardens.

What is the fruit of *illaram*?

190. காமஞ் சான்ற கடைக்கோட் காலே

எமஞ் சான்ற மக்களோடு துவன்றி

அறப்புரி சுற்றமொடு கழுவனுங் கழத்தியும்

செறத்தது பயிற்ற விறத்ததன் பயனே.

Kāmaṇ cāṇra kaṭai-k-kōṭ kālai

Ēmaṇ cāṇra makkaḷoṭu tuvaṇri

Aram-puri curramoṭu kilavaṇ-uṇ kilatti-y-um

Cirantatu payirra l-irantatan payan-ē.

The fruit of what is said before is that the husband and the wife having spent after their youth their time with their children in prosperous condition and with their righteous relatives, have to think of *mōkṣa*.

Note 1. The word *cirantatu* and the word *śrēyas* in the *Kāthōpaniṣad* connote the same.

Who are the interceders?

191. தோழி தாயே பார்ப்பான் பாங்கன்

பாணன் பாடினி யினையர் விருந்தினர்

கூத்தர் விறவிய ரறிவர் கண்டோர்

யாத்த செறப்பின் வாயில்க னென்ப.

Tōḷi tāy-ē pārppāṇ pāṅkan

Pāṇaṇ pāṭini y-ilaiyar viruntinār

Kūttar viṇaiyā r-arivar kaṇṭōr

Yātta cirappin vāyilka l-enpa.

The prominent interceders are the wife's friend, her foster-mother, brahman, husband's friend, he-bard, she-bard, young servants, guests, dancers, female dancers, learned men and passers-by.

Does the husband tarry on the way while he returns from war?

192. வினைவயிற் பிரிந்தோன் மீண்டு வருகாலே

இடைச்சர மருங்கிற் றவிர்த வில்லே

உள்ளம் போல வுற்றுழி யுதவும்

புள்ளியற் கலிமா வுடைமையான்.

Vinai-vayir pirintōṇ mīṇṭu-varu kālai

Iṭai-c-cura maruṅkiṇ ravirta l-illai

Uḷlam pōla v-urruḷi y-utavum

Puḷḷiyar kali-mā v-uṭaimai yāṇ-a.

When the husband returns after war, he does not tarry on the way, since he has strong horses flying like birds at the same speed as that of the mind.

Note. It is probable that the *sūtras* 192, 191, 189 and 190 might have been read as 189, 190, 191 and 192.

Karpiyal ends.

V. PORUḻ-IYAL

(Supplement to other iyals.)

Since all the *iyals* in the *Poruḻ-aṭikāram* deal with *poruḻ*, the name *Poruḻ-iyal* for this *iyal* alone may appear to be inappropriate. This *iyal* is only a supplement generally to all the other eight *iyals* and chiefly to the four *iyals* that precede this. Hence *Ecca-v-iyal* may be an appropriate name; but that name has been given to the last *iyal* of the *Collatikāram*. Hence *Ḥampūraṇar* suggests the name *Oḷipiyal*. But this name may be justified through *brāhmaṇa-vāsiṣṭha-nyāya*.¹ *Naccinārkkiniyar*, on the other hand, tells us that, since this *iyal* deals with *poruḻ* conveyed by single words and sentences which are not strictly their own, this is given the name *Poruḻ-iyal*. *Ḥampūraṇar*'s opinion seems to be happy.

193. இசைதிரித் திசைப்பினு மியையுமன் பொருளே

அசைதிரித் திசையா வென்மனார் புலவர்.

Icai-tirīn t-icaiṭṭinu m-iyaiyumaṇ poruḻ-ē

Acai-tirīn t-icaiyā v-enmaṇār pulavar.

Learned men say that, if expressions pronounced in the usual way without any change in the metrical syllable, convey meaning other than their own, such meanings also come under *poruḻ*.

Note 1. The words *icai* and *acai* respectively mean suitability and metrical syllable. *Naccinārkkiniyar* takes *acai* to mean *nāṭaka-valakkū* and *ulakiyal-valakkū* and *icaiyā* to be a positive infinitive in the sense of *icaintu*. His interpretation is far-fetched.

Note 2. This *sūtra* sanctions suggestive and ironical expressions in Literature.

194. நோயு மின்பமு மிருவகை நிலையின்

காமம் கண்ணிய மரபிடை தெரிய

எட்டன் பகுதியும் விளங்க வொட்டிய

உறப்புடை யதுபோ லுணர்வுடை யதுபோல்

மறத்துரைப் பதுபோ னென்சொடு புணர்த்தும்

1. When one says *Brāhmaṇā āgatāḥ Vasiṣṭhōpi āgataḥ*, *brāhmaṇāḥ* refers to brahmins other than *Vasiṣṭha* since *Vasiṣṭha* also is a brahman. Mention of *Vasiṣṭha* is to show his superiority.

சொல்லா மரபி னவற்றெடு கெழீஇச்
செய்யா மரபிற் றெழிற்படுத் தடக்கியும்
அவரவ ருறபிணி தம்போற்¹ சேர்த்தியும்
அறிவும் புலனும் வேறுபட நிறீஇ

இருபெயர் மூன்று முரிய வாக

உவம வாயிற் படுத்தலு முவமம்²

ஒன்றிடத் திருவர்க்கு முரியபாற் கிளவி.

Nōy-u m-iṇṭam-u m-iruvakai nilaiyiṇ

Kāmaṇ kaṇṇiya maraṭ-ṭai teriya

Eṭṭaṇ pakuti-y-um viḷaṅka v-oṭṭiya

Urupputai yatu-pō l-uṇarvutai yatu-pōl

Marutt-urair patu-pō neṇcoḷu puṇarttum

Collā marapi n-avarroṭu kelīi-c

Ceyyā maraṭir roḷirpaṭut t-aṭakki-y-um

Avar-ava r-uru-piṇi tama-pōr cērttiyum

Ariyum pulai-um vēru-paṭa nirīi

Iru-peyar mūṇru m-uriya v-āka

Uvama vāyir paṭuttal-u m-uvamam

Onriṭat t-iruvarkku m-uriya-pār kiḷavi.

Such peculiar expressions are within the province of both (the lover and the lady-love) as those addressed to their minds as if they have organs, the sense of feeling and the capacity to refute, in literature wherein the eight *rasas* are suggested with reference to love-affair where there is pleasure and pain, as those wherein objects which have no capacity to speak are made to discharge functions which they cannot do, as those wherein they identify other's suffering as if it is their own and as those wherein, whenever there is an opportunity to compare, two objects are compared with reference to three points of comparison by viewing knowledge and the object of knowledge as separate entities.

Note 1. *Ḥampūraṇar* and *Naccinārkkiniyar* differ in their interpretation of the words *iru-peyar* and *mūṇrum* in line 10. *Iru-peyar* according to the former, refers to the subject of comparison (*upamēya*) and the object to which another is compared (*upamāna*) and according to the latter, *onraṇpār-peyar* and *palavinpār-peyar*; *mūṇrum* respectively refers to the three points of comparison (*olḷi*, *paṇṇi* and *paṇaṇ*) and *āṇpār-peyar*, *peṇ-pār-peyar* and *palar-pār-peyar*.

1. போல் (இளம்.); போல (கஞ்.)

2. உவமம் (இளம்.); உவமமோடு (கஞ்.)

Note 2. This *sūtra* sanctions soliloquies, love-messages through birds and inanimate objects and the use of figures of speech most of which come under simile expressed or suggested.

195. கனவு முரித்தா லவ்விடத் தான.

Kanavu m-urittā l-a-v-v-iṭat tān-a.

Dream also is within their province.

Note 1. This *sūtra* sanctions the description of dream in Literature. From this one may understand that *rasa* is suggested not only from the description of one's experiences in the state of waking, but also from that of dream.

Note 2. *A-v-v-iṭam* refers to *iruvār* in the previous *sūtra*.

196. தாய்க்கு முரித்தாற்போக்குடன் கிளப்பின்.

Tāyēkku m-urittār pōkk-uṭaṇ kiḷappin.

Dream is within the province of the mother when elopement is described.

Note. *Tāy* refers to *mother* according to *Ḥampūraṇar* and *foster-mother* according to *Nacciṇārkkīṇiyar*.

197. பால்செழு கிளவி நால்வர்க்கு முரித்தே

நட்பி னடக்கை யாங்கலங் கடையே.¹

Pāl-kēlu kiḷavi nālvarṅku m-uritt-ē

Naṭpi naṭakkai yāṅk-alan kaṭai-y-ē.

The peculiar expressions (mentioned in *sūtra* 2) are within the province of four except with reference to the conversation between friends.

Note 1. *Nālvar* refers to lady-lover, her friend, mother and foster-mother according to *Ḥampūraṇar* and to lady's friend, mother and foster-mother and lover's friend according to *Nacciṇārkkīṇiyar*.

198. உயிரு நாணு மடனு மென்றிவை

செயிர் தீர் சிறப்பி னால்வர்க்கு முரிய.

Uyir-u nāṇ-u matan-u m-enr-iṭai

Ceyir-tīr ciṇappi nālvarṅku m-uriya.

Life, shyness and credulity of superior type free from flaws are within the province of the four.

¹Nacciṇārkkīṇiyar reads this as two *sūtras*.

Note 1. This suggests that the interest of the lady, her friend, mother and foster-mother is one and the same with reference to the three mentioned.

Note 2. According to *Ḥampūraṇar* *nālvar* refers to the same four as are referred to by *nālvar* in the previous *sūtra*. *Nacciṇārkkīṇiyar*, on the other hand, takes *the lover* in this *sūtra* in the place of *lover's friend* and then says that since *um* in *nālvarṅku* denotes *doubt*, *nālvar* refers to only the three. *Ḥampūraṇar's* interpretation both here and in the previous *sūtra* is natural.

199. வண்ணம்¹ திரிந்து புலம்புங் காலை

உணர்ந்தது² போல வறுப்பினைக் கிழவி

புணர்ந்த³ வகையாற் புணர்க்கவும் பெறுமே.

Vaṇṇan tirintu pulampun kālai

Uṇarntatu pōla v-uruppinai-k kiḷavi

Puṇarnta vakaiyār puṇarṅka-v-um perum-ē.

When the lady is alone with change of complexion on account of her separation from the lover, she may describe her limbs as if they too are aware of it.

200. உடம்பு முயிரும் வாடியக் கண்ணும்⁴

என்னுற் றனகொ லிவையெனின ல்லைதக்⁵

கிழவோற் சேர்தல் கிழத்திக் கில்லை.

Uṭampu m-uyir-um vāḍiya-k kaṇ-n-um

En-n-ur raṇa-ko l-ivai-y-eni n-allatai-k

Kiḷavōr cērtal kiḷattik k-illai.

Even when the lady has her limbs in an emaciated condition and her mind devoid of spirit, she can say only what a situation have these arrived at? and can never go where the lover is.

201. ஒருசிறை நெஞ்சோ டொவ்ங் காலை

உரிய தாகலு முண்டென மொழிப.

Oru-ciṇai neñcō t-ucūvun kālai

Uriya t-ākal-u m-uṇṭ-ēṇa molīpa.

1. திரிந்து புலம்புங் காலை (இளம்.) பசத்து புலம்புறு காலை (கக்.)

2. உணர்ந்தது (இளம்.); உணர்ந்த (கக்.)

3. வகையான் (இளம்.); வகையின் (கக்.)

4. வாடியக்கண்ணும் (இளம்.), வாடியக்காலும் (கக்.)

5. அல்லைத (இளம்.); அல்லை (கக்.)

They say that she may be considered to be within her province if she is in her mind in the company of her lover when she sometimes argues with her mind.

Note. *Kilavōṭ-cērtal* is taken here from the previous *sūtra*. It forms the subject of *uriyatu*.

202. தன்வயிற் கரத்தலு மவன்வயின் வேட்டலும்
அன்ன விடங்க ளவ்வழி யெல்லாம்
மடனோடு நின்றல் கடனென மொழிப.
Taṇ-vayir karattal-u m-avan-vayin vēṭṭal-um
Anna v-iṭaṅka l-avali y-ellām
Maṇaṇoṭu nirral kaṭaṇ-ena molipa.

They say that it is the duty of the lady to preserve her modesty on all occasions, except when the lover conceals from her his illicit company with a courtesan and when her yearning towards him gets mastery over her.

Note 1. The reading *aval-vayin* found in the *Iḷampūraṇam* should be a misprint.

203. அறத்தொடு நிற்கும் காலத் தன்றி
அறத்தியன் மரபில டோழி யென்ப.
Aṛattoṭu nirkuṇ kāl-t t-anṛi
Aṛattiyaṇ maraḇ-ila tōḷi y-eṇḇa.

They say that the lady's friend is not entitled to inform the lady's mother or foster-mother of her love towards her lover, unless the lady wants her to do so.

What are the ways of informing them of her love?

204. எளித்த லேத்தல் வேட்கை யுரைத்தல்
கூறுத லுசாஅத் லேதிடு தலைப்பாடு
உண்மை செப்புந் கிளவியோடு தொகைஇ
அவ்வொரு வகைய வென்மனார் புலவர்.
Eḷitta l-ēttal vēṭkai y-uraittal
Kūṛuta l-ucāata l-ēṇiṭu talaiṇṇāṭu
Unmai ceppuṇ kilaviyōṭu tokaii
A-v-v-ēlu vakaiya v-eṇmaṇār pulavar.

Learned men say that *aṛattoṭu-nirral* is of seven kinds:—
Speaking low of the lover, speaking high of the lover, mention of his intense love, mingling in the conversation of others, presentation of causes, their meeting (without her knowledge) and the statement of the actual fact.

Note 1. *Aṛattiyal* is taken here from the previous *sūtra*.

Note 2. This *sūtra* classifies *aran-ena-p-paṭutal* mentioned in line 41 of the 24th *sūtra* of *Kaḷaviyal*.

Note 3. The reading *tokaiya v-ēlu* found in the *Iḷampūraṇam* seems to be a misprint.

205. உற்றுழி யல்லது சொல்ல வின்மையின்
அப்பொருள் வேட்கைக் கிழவியி னுணர்ந்.
Urruḷi y-allatu colla l-iṇmaiṇ
A-p-poruḷ vēṭkai-k kilaviyi n-unarṇa.

Since it is not expressed except at the critical situation, the lady's love towards the lover is inferred by others through her features etc.

Note 1. The subject of *urruḷi* is inferred from the context. *Aṛattiyal* is taken here also from the *sūtra* 11.

Note 2. The subject of *unarṇa*, according to *Iḷampūraṇam* is *tōḷi*, *ceṇṇi* and *narṇāy* and according to *Nacchinārkkiniyar*, *tōḷiyar*.

206. செறிவு நிறைவுஞ் செம்மையுஞ் செப்பும்
அறிவு மருமையும் பெண்பா லான.
Cerivu niraivu-ṇ cemmai-y-uṇ cepp-um
Aṛivu m-arumai-y-um peṇḇā lāṇ-a.

Fullness, modesty, straightforwardness, skill in speech, keen knowledge and depth of mind are the qualities of women.

207. பொழுது மாறுங் காப்புமென் நிவற்றின்
வழுவி னாகிய குற்றங் காட்டலும்
தன்னை யழிதலு மவனா¹ நஞ்சலும்
இரவினும் பகலினும் நீவா² வென்றலும்
கிழவோன் நன்னை வார லென்றலும்
நன்மையும் தீமையும் பிறிதினைக் கூறலும்
புரைபட வந்த வன்னவை பிறவும்
வரைதல் வேட்கைப் பொருள் வென்ப.
Polutu m-āruṇ kāppum-eṇ r-ivarrin
Valuvi n-ākiya kurraṇ kāṭṭal-um
Tannai y-alital-u m-avan-ṇ r-aṇcal-um
Iraṇ-um pakalin-um ni-vā v-eṇral-um
Kilavōṇ rannai vāra l-eṇral-um
Nannai-y-um ṭimai-y-uṇ piriṭṭinai-k kūral-um

1. அவன் (இளம்.); அவன் (கச.).

2. வா (இளம்.); வரல் (கச.).

Purai-paḥa vanta v-annavai pira-v-um
Varaital vēṭkai-p poruḥa v-enpa-

They say that the mention of the dangers due to inopportune time, inconvenient path and watch, mention of her diffidence, mention of the difficulties she (lady-love) will be put to, telling him to come at night and at day, asking the lover not to come and mention of the merits and the defects, etc., at the *kaḷavu* stage are intended only to make him approach the bride's father to give her in marriage to him.

Note. This *sūtra* is the supplement to ll. 29 to 34 of the *sūtra* 112.

208. வேட்கை மறுத்துக் கிளந்தாங் குரைத்தல்
 மரீஇய மருங்கி னுரித்தென மொழிப.
Vēṭkai maruttu-k kiḷantān k-uraittal
Marūiya maruṅki n-uritt-eṇa molipa.

They say that it is also proper to avoid the suggestion of *varaital vēṭkai* and to express it clearly when *kaḷavu* exceeds the time limit.

Note 1. *Vēṭkai* means *vēṭkai-p-porul*.

Note 2. Naccinārkkiniyar's interpretation is totally different. It is this:—It is proper for both the lover and the love to narrate to the other their sufferings during separation in *kaikkilai* and *peruntinai*.

209. தேரு¹ மியானையுங் குதிரையும் பிறவும்
 ஊர்த்தன ரியங்கலு முரிய ரென்ப.
Tēru m-i-yāṇai-y-un kutirai-yum piraṇum
Ūrntoṇa r-iyāṅkal-u m-uriya r-enpa.

They say that the lovers may come riding on chariots, elephants, horses, etc., (during *kaḷavu*).

210. உண்டற் குரிய வல்லாப் பொருளை
 உண்டன போலக் கூறுவ மரபே.
Uṇṭar-k-uriya v-allā-p poruḥai
Uṇṭaṇa pōlak kūṛalu maraṇ-ē.

There is tradition to describe an object which is not capable of eating, to have eaten.

Ex. Pacalai uṇṭatū (Beauty spots on the skin of a woman ate.)

211. பொருளை மொழிதலும் வரைநிலை யின்றே
 காப்புக் கைம்மிருத லுண்மை யானே.
Poruḥ-ēa molital-um varainilai y-inrē
Kāppu-k kai-m-mikuta l-uṇmai yāṇ-ē.

When the watch is severe, it is not forbidden to mention about wealth to the lover.

Note. Telling the falsehood that the parents want money when she is under strict watch is sanctioned by this *sūtra*.

212. அன்பே யறனே யின்ப நாணோடு
 துறந்த வொழுக்கம் பழித்தன் ருகவின்
 ஒன்றும் வேண்டா காப்பி னுள்ளே.
Anp-ē y-aṇṇ-ē y-inpa nāṇōḍu
Turanta v-olukkam paḷittan r-ākalin
Onrum vēṇṭā kāppi n-uḷ-l-ē.

Behaviour beyond the limits of *anpū* (love), *aṇṇ* (dharma), *inṇam* (pleasure) and *nāṇ* (modesty) is not objectionable (in *kaḷavu*) and is hence admissible. Hence consideration of them is not necessary when there is strict watch.

Note 1. This *sūtra* is tacked on to the previous one in the *Iḷampūraṇam*.

Note 2. The subject of *onrum* is *atu* (understood) which stands for *turanta olukkam* and the subject of *vēṇṭā* is *anpū*, *aṇṇ*, *inṇam* and *nāṇ*.

213. சுரமென மொழிதலும் வரைநிலை யின்றே.
Curam-eṇa molital-um varai-nilai y-inr-ē.

It is not prohibited to say that it is the desert (to pass through).

Note. *Iḷampūraṇar* tells us that this *sūtra* sanctions the lover saying to the love that it is the desert that he has to cross when he goes to gather money. According to this, this *sūtra* becomes the supplement to *sūtra* 44 of the *Akattinaiyiyal*. Naccinārkkiniyar takes this sanctioning the lady-love and her friend dissuading the lover from going away by saying that it is the desert he has to cross.

214. உயர்த்தோர் கிளவி¹ வழக்கொடு புணர்தலின்
 வழக்குவழிப் படுதல் செய்யுட்குக் கடனே.

*Uyarntōr kiḷavi valakkoṭu puṇartalṇ
Valakku-vali-p paṭutal ceyyūḷku-k kaṭaṇ-ē.*

It is incumbent in Poetry to take recourse to the ways of the high class people when the ways of the world are described.

Note 1. *Sūtra* 14 of the *Marapiyal* tells us that *valakkū* mentioned here refers to *uyarntōr-valakkū*. 56th *sūtra* of the *Akattiṇaiyiyal* tells us that the description of *akam* in Literature should be based on *nāṭaka-valakkū* and *ulakiyal-valakkū*. Hence this *sūtra* may be taken to suggest that in *puṇam* also, *uyarntōr-valakkū* alone should be described.

Note 2. *Valakkū*, in this *sūtra*, is interpreted by Nacciṇārkkīṇiyar to refer to *Vēta-neri* (ways sanctioned in the *Vēdas*).

215. அறக்கழி வுடையன பொருட்பயம் படவரின்²
வழக்கென வழங்கலும்³ பழித்தன் றென்ப.
*Arakkali-v-utaiyaṇa poruḭ-payam paṭa-varin
Valakk-ēṇa valaṇkal-um paḷittan r-eṇpa.*

It is not to be despised to take under *valakkū* that which is against *dharma* if it comes under *akam*.

Note 1. The readings of *Iḷampūraṇam* and Nacciṇārkkīṇiyam are diametrically opposite. Since in Poetry the ways of the low class people also are described, Nacciṇārkkīṇiyar's reading alone is sound. Only then *um* in *valaṇkalum* has appropriate meaning.

Note 2. One may think that this *sūtra* sanctions that a king may attack his enemy to get wealth by taking *poruḷ* to mean wealth; it is not correct since it is taken under the *dharma* of a *kṣatriya*.

216. மிக்க பொருளினுட் பொருள்வகை புணர்க்க
நாணுத்தலைப் பிரியா நல்வழிப் படுத்தே.
*Mikka poruḷinuḭḭ poruḷvakai puṇarkka
Nānu-t-talai-p p-riyā nal-vali-p paṭutt-ē.*

When *akam* is described, attention is to be paid not to dispense with *modesty* (of women).

Note 1. This *sūtra* suggests that, even when the incidents against the rules of *dharma* are described, *modesty* in women should always be preserved.

2. வரினே (இளம்.); படவரின் (கச.).

3. பழித்தது (இளம்.); பழித்தன்று (கச.).

217. முறைப்பெயர் மருங்கிற் செழுதகைப் பொதுச்சொல்
நிலைக்குரி மரபி னிருவீற்று முரித்தே.
*Murai-p-peyar maruṅkiṇṇ kelu-takai-p potu-c-col
Nilaikk-uri marapi n-iru-vīrru m-uritt-ē.*

When word of relationship is to be used, an appropriate common word may be used both by men and women.

Note 1. Commentators say that the word *ellā* may be used by the lover to address the lady and by the lady to address the *lover*.

218. தாயத்தி னடையா வீயச் செல்லா
வினையிற் றங்கா வீற்றுக் கொளப்படா
வெம்மென வருஉக் கீழமைத் தோற்றம்
அல்ல¹ வாயினும் புல்லுவ வுளவே.
*Tāyatti n-aṭaiyā vīya-c cellā
Vinai-vayir raṅkā vīrru-k koḷa-p.paṭā
Vem-m-eṇa varūṇṇ kiḷamai-t tōrram
Alla v-āyinuṇṇ pulluva v-uḷa-v-ē.*

Objects which one cannot claim to be his, since it is not inherited from parents, it is not given to him by others, it is not earned by him through his own work and it is not got by him by other ways, may be described to be his or her own if it suits the context.

Note. Lady's companion referring to the lady's shoulder to be hers is an instance in point.

219. ஒருபாற் கிளவி யேனைப்பாற² கண்ணும்
வருவகை தாமே வழக்கென மொழிப.
*Oru-pār kiḷavi y-ēṇai-p-pār kaṇ-ṇ-um
Varu-vakai tāṁ-ē valakk-ēṇa moḷiṇa.*

Valakkū (usage) is that which is universal.

Note. According to *Iḷampūraṇar pāl* refers to *class* and according to Nacciṇārkkīṇiyar it refers to *number*.

220. எல்லா வுயிர்க்கு மின்ப மென்பது
தானமர்ந்து வருஉ மேவற் ருகும்.
*Ellā v-uyirṅku m-iṇpa m-eṇpatu
Tān-amarntu varūṇṇ mēvar rākum.*

Pleasure for all beings is in the region of mind.

1. அல்ல (இளம்.); அல்லா (கச.).

2. எனைப்பால் (இளம்.); எனைப்பால் (கச.).

Note 1. Naccinārkkiniyar's meaning is this:—Unlike *dharma* and *artha*, *kāma* is in the reach of all living beings.

221. பரத்தையி னுள்வர்க்கு முரித்தே
நிலத்திரி பின்றித் தென்மனார் புலவர்.

Parattai vāyi nūlvarkku m-uritt-ē
Nilattiri p-inṇ-a. t-enmanār pulavar.

Uṭal due to the lover's connection with courtesan is found among the women of all the four castes. They say that it happens in the same region.

Note 1. This may be considered to be the supplement of 11.22 & 23 of *sūtra* 44 of the Akattinaiyiyal.

222. ஒருதலை யுரிமை வேண்டினு¹ மகடேப்
பிரித லச்ச முண்மை யானும்
அம்பல மலருந் களவுவெளிப் படுக்குமென்று
அஞ்ச வந்த வாங்கிரு வகையினும்
கோக்கொடு வந்த விடையூற பொருளினும்
போக்கும் வரைவு மனைவிகட் டோன்றும்.

Oru-talai y-urimai vēṇṭinu makatū-p
Pirita l-acca m-uṇmai yāṇ-um
Ampal-a m-alar-uṇ kalavu-veli-p paṭukkuṁ enṇu
Añca vanta v-ānkiru vakaiyinum
Nōkkoṭu vanta v-iṭaiyūru poruḷin-um
Pōkkum varaiyu manāvikaṭ ṭōṇrum.

It may happen that the wife volunteers to go along with the husband or to ask him approach her father for marriage when she wants to decide her right of becoming the wife, when she fears his separation and when she fears that their intimacy may become known to all through *ampal* and *alar* and when there are obstacles for their meeting in the form of other's observation.

Note 1. Though it is against the nature of women to take the lead, it is allowed in these cases.

223. வருத்த மிகுதி சுட்டுந் காலை
உரித்தென மொழிப வாழ்க்கையு ளிரக்கம்.
Varutta mikuti cuṭṭuṇ kālai
Uritt-eṇa molipa vāḷkkaiyu !-irakkam.

They say that the married life deserves to be pitied when the misunderstanding between the husband and the wife is very great.

224. மனைவி யுயர்வுந் கீழுவோன் பண்பும்
நினைவுந் காலைப் புலவியு ளுரிய.
Manaiyi y-uyarvuṇ kīlavōṇ paṇivum
Ninaiyuṇ kālai-p pulaviyu !-uriya.

Wife's getting the upper hand and husband's submission are found, on examination, during love-quarrel.

225. நிகழ்த்தகை மருங்கின் வேட்கை மிகுதியின்
புகழ்த்தகை வரையார் கற்பி னுள்ளே.
Nikal-takai maruṅkiṇ vēṭkai mikitiyīṇ
Pukal-takai varaiyār karpi n-uḷ-l-ē.

They do not prohibit the husband and the wife after marriage to speak in eulogistic terms at the height of passion.

226. இறைச்சி தானே¹ யுரிப்புறத் ததுவே.
Iraicci tāṇ-ē-y-uri-p-purat tatu-v-ē.

Iraicci is that which is not related to *uripporuḷ*.

Note 1. Iḷampūraṇar tells that *iraicci* denotes the adjunct of *karupporuḷ*. But Naccinārkkiniyar takes the reading *poruḷ* in place of *uri* and takes it to be the literal meaning and hence *iraicci*, according to him, means the implied meaning. In the *sūtra* classifying *uḷḷurai* he tells us that *uṭaṇurai* and *iraicci* are one and the same. But in the following two *sūtras* he takes *iraicci* in the sense of *karupporuḷ*.

227. இறைச்சியிற் பிறக்கும் பொருளுமா ளுளவே
திறத்தியன் மருங்கிற் றெரியு மோர்க்கே.
Iraicciyir pirakkum poruḷ-um-ā r-uḷa-v-ē
Tirattiyaṇ maruṅkiṇ reriya mōrkkē-ē.

There are meanings suggested by *iraicci* and they are understood only by the learned at the proper context.

228. அன்புறு தருவன விறைச்சியுட் சுட்டலும்
வன்புறை யாகும் வருந்திய பொழுதே.
Anpuru takuvana v-iraicciyuṭ cuṭṭal-um
Vanpurai y-ākum varuntiya poḷut-ē.

When (the lady) is in distress, it is a source of comfort to her to point out in *iraicci* the love of the husband towards her.

229. செம்பொரு ளச்சமும் வினைவயிற் பிரிவும்
மெய்பெற வுணர்த்துங் கிழவி பாராட்டே.
Cey-poru l-accam-um viṇai-vayir pirivum
Mey-pera v-uṇarituṇ kiḷavi pārāṭṭ-ē.

Fear to do a thing (lest she should meet with an obstacle) and separation to gather wealth clearly tell us his love for the lady.

Note 1. *Kiḷavi-pārāṭṭu* is the object of *uṇarttum* according to *ṭampūraṇar* and the subject of *uṇarttum* according to *Nacciṇārkkiniyar*.

230. கற்புவுழிப் பட்டவள் பரத்தையை யேத்தினும்
உள்ளத் தூட லுண்டென மொழிப.
Karpu-vali-p paṭṭaval parattaiyai y-ēttinum
Uḷlat t-ūṭa l-uṇṇeṇa molipa.

They say that a wife after marriage, though she extols a courtesan, has in her mind the feeling of jealousy and the consequent love-quarrel with her husband.

231. கிழவோள் பிறன்குண மிவையெனக் கூறிக்
கிழவோன் குறிப்பினை யுணர்த்தற்கு முரியள்.
Kiḷavōḷ pīraḷ-kuṇa m-iṇai-y-eṇa-k kūri-k
Kiḷavōṇ kuṛippinai y-uṇartarku m-uriyaḷ.

She deserves to gauge the mind of the husband by extolling another woman.

Note. This is a supplement to the *sūtra* 6 of the *Karpiyaḷ*.

232. தம்முறு விழுமம் பரத்தையர் கூறினும்
மெய்ப்பை யாக வொர்வயி னுணர்ந்தம்
தலைத்தாட் கழற்றம் மெதிர்ப்பொழு தின்றே
மலிதலு முட லு மவையலக் கடையே.
Tam-m-uru viḷumam parattaiyar kūriṇum
Meymṇai y-āka v-avar-vayi n-uṇarntum
Talai-t-tāṭ kaḷarṇam m-eṭir-p-polu t-inṇē
Malital-u m-ūṭal-u m-avai-y-alaṇ kaṭai-y-ē.

Though the wife considers the complaint effected by the courtesan against her husband to be true, she does not openly accuse him when he goes before her. She does so only when she is not in a happy mood and in love-quarrel.

Note. This is a supplement to *sūtra* 24 of the *Karpiyaḷ*.

233. பொழுதலை வைத்த கையறு காலே
இறந்த போலக் கிளக்குங் கிளவி
மடனே வருத்த மருட்கை மிகுதியொடு
அவைநாற் பொருட்க ணிகழு மென்ப.
Polutu-talai vaitta kai-y-aru kālai
Iranta pōla-k kiḷakkuṇ kiḷavi
Maṭaṇ-ē varutta maruṭkai mikutiyoṭu
Avai-nār poruṭka ṇikalu m-eṇṇa.

They say that, when the lady is in distress at the approach of a season, her expression that the season has passed is due to ignorance, wonder or bewilderment and uncontrollable state.

Note 1. *Nacciṇārkkiniyar*'s meaning is totally different. When the lady is in distress in the evening, she is subject to the four *mey-p-pāṭukaḷ-maṭaṇ*, *varuttam*, *maruṭkai* and *mikuti*. Expression on such occasions appears to suggest that the situation is beyond control.

234. இரந்து குறையுற்ற கிழவனைத் தோழி
நிரம்ப நீக்கி நிறுத்த லன்றியும்
வாய்மை கூறலும் பொய்தலை டெய்தலும்
நல்வகை யுடைய நயத்திற் கூறியும்
பல்வகை யானும் படைக்கவும் பெறுமே.
Irantu kurai-y-urra kiḷavanai-t tōḷi
Nirampa nīkki nirutta l-anriyum
Vāymai kūral-um poy-talai-p peytal-um
Nal-vakai y-uṭaiya nayattir kūriyum
Pal-vakai yāṇum paṭaikka-v-um perum-ē.

The lady's friend may, when the lover informs her of his hardship, try to avoid his company, speak truth, or utter lies, may mock at him in a pleasant manner and adopt different ways.

Note 1. This *sūtra* forms the supplement of the 11th *sūtra* of the *Kaḷaviyaḷ*.

235. உயர்மொழிக் கிளவி புறமும் கிளவி
ஐயக் கிளவி யாலேவிற் குறித்தே.
Uyar-moḷi-k kiḷavi y-uraḷuṇ kiḷavi
Aiya-k kiḷavi y-aṭāuvir k-uritt-ē.

Both the lover and the lady-love may use extolling expression; expression of doubt is the sole property of the lover alone.

Note 1. Naccinārkkiniyar gives the first line a totally different meaning:—Slander is possible to heighten love. But he agrees with Ilampūraṇar in the interpretation of the following 237th sūtra.

236. உறுக னேம்பு நன்னியல் பாகலின்

உரிய தாகுக் தோழிக னுரனே.

Uru-ka ṇ-ōmpa raṇṇiyal p-ākalin

Uriya t-ākun tōḷika ṇ-uran-ē.

Sound mind is necessary to the lady's friend, since she has the duty of dispelling the lady's distress.

Note 1. This is an exception to the 7th sūtra of the Kaḷaviyal.

237. உயர் மொழிக் கிளவியு முரியவா லவட்கே.

Uyar-moli-k kilavi-y-u m-uriya-vā l-avaḷkē.

She has the right even to extol (the lover and the lady).

238. வாயிற் கிளவி வெளிப்படக் கிளத்தல்

தாவின் றுரிய தத்தன் கூற்றே.

Vāyir kilavi velippaṭa-k kilattal

Tā-v-iṇ r-uriya tattan kūrr-ē.

It is not prohibited, but it is allowed for the interceders to speak plainly their views.

239. உடனுறை யுவமஞ் சுட்டுநகை சிறப்பெனக்

கெடலரு மரபி னுள்ளுறையைத்தே.

Uṭaṇ-urai y-uṣamaṇ cuṭṭu-nakai cirapp-ena-k

Keṭal-arū marapi-ṇ-uḷḷurai y-aṇt-ē.

Uḷḷurai or suggested meaning is, from superior tradition, of five kinds—uṭaṇ-urai, uṣamam, cuṭṭu, nakai and cirappu.

Note 1. Uṭaṇ-urai may correspond to vastu-dhvani, uṣamam to upamā-dhvani, cuṭṭu to arthāntaranyāsa-dhvani, nakai to bhāva-dhvani like hāsa.

Note 2. Uṭaṇ-urai and iraicci are taken to be one by Naccinārkkiniyar.

240. அந்தமில் சிறப்பி னாகிய¹ வின்பம்
தன்வயின் வருதலும் வருத்தபண்பே.

1. ஆகிய (இளம்.); ஆக்கிய (நச்.)

Antam-il cirappi ṇ-ākiya v-iṇpam

Taṇ-vayin varutal-um vakutta paṇṇ-ē.

The delectation coming from a series of superior experiences is also included under uḷḷurai.

Note 1. This sūtra is a clear evidence of Tolkāppiyāṇar's recognition of rasadhvani.

Note 2. Taṇ in taṇ-vayin refers to the lover according to Naccinārkkiniyar. It is not very happy.

241. மங்கல மொழியு வவையன்¹ மொழியும்

மாறி லாண்டையிற் சொல்லிய மொழியும்

கூறிய² மருங்கிற் கொள்ளு டென்ப.

Maṅkala moli-y-u-avaiyaṇ moli-y-um

Māri l-āṇmaiyr colliya moli-y-um

Kūriya marunkir koḷḷu m-enṇa.

They say that euphemistic expressions like the use of auspicious words for inauspicious ones, words of decency for obscene words and figurative expressions to show bravery, etc., come within uḷḷurai.

Note 1. Naccinārkkiniyar's interpretation is totally different. Words of the lady and her friend wishing for the safety of the lover accusing him of cheat and reviling him may be taken under vaḷu-v-amaiti.

242. சினனே பேதமை நிம்பிரி நல்குரவு

அனைநால் வகையுஞ் சிறப்பொடு வருமே.

Ciṇaṇ-ē pētaimai nimpiri nalkuravu

Aṇai-nāl vakai-y-uṇ cirappoṭu varum-ē.

From the suggested cirappu, anger, ignorance, jealousy and poverty—these four—may further be suggested,

243. அன்னையென்னை யென்றலு முளவே

தொன்னெறி முறைமை சொல்லினு மெழுத்தினும்

தோன்ற மரபின் வென்மனார் புலவர்.

Aṇnai y-enṇai y-enṇal-u m-uḷa-v-ē

Tonneri muraimai collinu m-eluttinum

Tōṇrā marapiṇa v-enṇaṇār pulavar.

Learned men say that traditionally the words aṇnai (by the lady to the friend—vice versa) and enṇai (by both to the

1. அவையல் (இளம்.); அவைய (நச்.)

2. கூறிய (இளம்.); கூறியல் (நச்.)

lover) were in use though they are not so mentioned in the *Eluttatikāram* and the *Collatikāram*.

244. ஒப்பு முருவும் வெறப்பு மென்ற
கற்பு மேரு மெழிலு மென்ற
சாயலு நாணு மடனு மென்ற
நோயும் வேட்கையு நுகர்வு மென்றாகு
ஆவயின் வருஉங் கிளவி யெல்லாம்
நாட்டியன் மரபி நெஞ்சு கொளி னல்லது
காட்ட லாகாப் பொருள வென்ப
இமையோர் தேளத்து மெறிகடல் வரைப்பினும்
அவையில் கால மின்மை யான.

Oppu m-uru-v-um veruppu m-enrā
Karpu m-ēr-u m-elil-u m-enrā
Cāyal-u nān-u maṭaṇ-u m-enrā
Nōy-um vēṭkai-y-u nukarvu m-enrāṅku
Ā-vayin varāuṇ kiḷ-ṣi y-ellām
Nāṭṭiyaṇ marapi neṇcu-koli n-allatū
Kāṭṭa l-ākā-p poruḷa v-enpa
Imaiyōr tēttu-m-erī-kaṭal varaippin-um
Avai-y-il kāla m-inmai yān-a.

The meanings of the words *oppu*, *uru*, *veruppu*, *karpu* *ēr* *elil*, *cāyal*, *nān*, *maṭaṇ*, *nōy*, *vēṭkai*, *nukarvu*, etc., can be only understood by the mind, since there is no time when they are not found in Heaven and Earth and not explained in words.

Note. The last two lines are read as a separate *sūtra* both by *Ḥampūraṇar* and *Naccinārkkinīyar*.

Poruḷ-iyal ends.

VI. MEYPPĀṬṬIYAL

(Chapter on manifest physical expression of emotions.)

245. பண்ணைத் தோன்றிய வெண்ணுன்கு பொருளும்
கண்ணிய புறனே நாணுந் தென்ப.

Pannai-t tōnriya v-enṇāṅku poruḷ-um
Kaṇṇiya puran-ē nāṇāṇ k-enpa.

They say that the thirty-two things that are manifest in places of sport like garden, river-side etc., may be considered to come within sixteen.

Note 1. When a man happens to meet a young woman in a garden, he looks at her and experiences some feeling in his mind, which is expressed through some peculiar modification of his physical body. The object looked at and the place of looking at her are called *vibhāva* or *cuvaiḱkappaḷum-poruḷ*, his look at her etc., is called *anubhāva* or *pori-unarvu*, the feeling in his mind is called *sthāyi-bhāva* or *maṇa-k-kuṛippu* and the modification of the physical body is called *sāttvika-bhāva* or *cattuvam* or *vīral*. The Sanskrit *Ālaṅkārikas* (rhetoricians) have stated that a suitable combination of the above four, being witnessed in a drama or being read in a *kāvya* creates a kind of delectation in the mind of the learned spectator or reader and have called it *rasa*. Since it can only be enjoyed, they have secondarily called the *sthāyi-bhāva* also as *rasa*.

Cf. *Ēvam ētē sthāyibhāvāḥ rasa-samjñāḥ*
pratyavagantavyāḥ. (*Nāṭyaśāstra* 6, 42)

Since *sthāyibhāvas* are exposed outside through *sāttvika-bhāvas*, they are named *mey-p-pāṭṭu* in Tamil literature. Hence *mey-p-pāṭṭu* has to be taken in the meaning *meyppāṭṭinai utaiyatū*.

In this *sūtra* *Tolkāppiaṇār* suggests that the above mentioned *vibhāva*, *anubhāva*, *sthāyibhāva* and *sāttvika-bhāva* were recognised by earliest rhetoricians to be thirty-two and the earlier rhetoricians compressed them into sixteen. The commentators say that *vibhāva* and *anubhāva* are taken as one and *sthāyibhāva* and *sāttvika-bhāva* as one.

Note 2. *Pannai* should be taken as an *upalakṣaṇa* to the drama and the *kāvya* that describe the experiences there.

246. நாலிரண் டாகும் பாலுமா ருண்டே.
Nāl-iran t-ākum pāl-um-ā r-unṭ-ē.

The above sixteen are also compressed into eight.

Note 1. Since *sāttvikaḥhāvas* are simply the external manifestations of *sthāyibhāvas*, they are included under them.

What are those eight?

247. நகையே யழுகை யினிவரன் மருட்கை
அச்சம் பெருமிதம் வெகுளி யுகையென்று
அப்பா லெட்டே² மெய்ப்பா டென்ப.¹
Nakai-y-ē y-aḷukai y-iḷivaraṇ maruṭkai
Accam perumitam vekulī y-uḷakai-y-enṛū
Appā l-eṭṭē meypṭā t-enṇa.

They say that *meypṭāṭi* are the following eight: *nakai* (*hāsyā*), *aḷukai* (*karuṇā*), *iḷivaral* (*bībhatsa*), *maruṭkai* (*adbhuta*), *accam* (*bhayānaka*), *perumitam* (*vīra*), *vekulī* (*raudra*) and *uḷakai* (*śṛṅgāra*).

Note 1. It is clear from this *sūtra* that, at the time of *Tolkāppiyāṇār*, *śānta* (*naṭuvu-nilai*) was not included among *rasas*.

Note 2. Though the above *sūtra* does not mention *śānta* and mentions *raudra*, *Pērāśiriyar*, in his commentary under the first *sūtra*, mentions the former among the eight and leaves off the latter. Since he quotes an authority for the same, there may have been some before the time of *Pērāśiriyar* who held that view.

Note 3. *Iḷampūraṇam* contains the definition of *meypṭāṭi* according to *Ceyyiriyāṇār*, which agrees with that of *sāttvika-bhāva*.

Note 4. *Pērāśiriyar* classifies *avalam* into two: *Karuṇa* and *śōka*.

Note 5. *Pērāśiriyar* gives his own reasons for the order of words in the *sūtra*, where some of his statements have parallels in the commentary on the *Nāṭyaśāstra*.³

1. Cf. शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।

बीभत्साद्भुतवञ्चाश्चेत्यष्टौ नाट्ये रसाः स्मृताः ॥ (नाट्यशा. 6, 15)

2. எட்டாம் (இளம்.); எட்டே (பேரா.).

3. i. அதற்கு மறுதலையாக அழுகையை அதன்பின் வைத்தான்.
निरपेक्षभावत्वात् तद्विपरीतस्ततः करुणः ।

ii. ஒத்ததற்குச் சிறந்தது —

सर्वान्प्रति ह्ययता (6, 16).

iii. நகைக்கு இயைபுடைத்தாகலான்

शृङ्गारादि भवेदास्यः (6, 43)

What is the source of this *nakai*?

248. எள்ள லிளமை பேதைமை மடனென்று
உள்ளப் பட்ட நகைகான் கென்ப.¹
Eḷla l-iḷamai pētaimai maṭan-enṛū
Uḷla-p paṭṭa nakai-nāṇ k-enṇa.

Nakai is the outcome of four:—mockery, childishness, ignorance and credulity.

Note 1. *Nāṅkū* may be taken to be in the third case or *nakai* may be taken to mean *nakai-p-porul*.

Note 2. From the examples given by the commentators, they do not seem to have the idea that *rasānubhava* is with the spectator and that the use of the word denoting the *rasa* is not necessary.

What is the source of *aḷukai*?

249. இழிலே² யிழலே மசைவே வறுமையென
இளியில் கொள்கை யழுகை நான்கே.³
Iḷivē y-iḷavē y-acaivē varumai-y-eṇa
Iḷivil kolḱai y-aḷukai nāṅkē.

The source of genuine *aḷukai* is four:—contemptible treatment, loss, change for the worse and poverty.

Note 1. *Iḷavu* alone is the *vibhāva* of *karuṇa* and the other three are the *vibhāvas* of *śōka*.

What is the source of *iḷivaral*?

250. மூப்பே பிணியே வருத்த மென்மையொடு
யாப்புற வந்த விளிவரன்கே.
Mūppē piṇiyē varutta meṇmaiyoṭu
Yāppura vanta v-iḷivara nāṅkē.

The source of *iḷivaral* is four:—old age, disease, pain and low status.

1. हासो नाम परचेष्टाकरणासम्बद्धप्रलापपौरोभाग्यसौख्यादिभिर्विभावैरुत्पद्यते ।
(नाट्यशास्त्र. 7, 8.)

2. இழிவு (இளம்.); இளிவு (பேரா.).

3. इष्टजनविप्रयोगोक्तद्वयाद् व्याधितस्तथा दुःखात् ।
परवृद्धिदृष्ट्या विवेदो नाम सम्भवति ॥ (नाट्यशा. 7, 24)

इष्टवधदर्शनाद्वा... करुणरसो नाम सम्भवति (Ibid. 6, 76)

What is the source of *maruṭkai*?

251. புதுமை பெருமை சிறுமை யாக்கமொடு
மதிமை சாலா மருட்கை நான்கே.
Putumai perumai cirumai y-ākkamoṭu
Matimai cālā maruṭkai nāṅkē.

The source of *maruṭkai* outside the province of intelligenzia is four:—newness, greatness, littleness and transformation.

What is the source of *accam*?

252. அணங்கே விலங்கே கன்வர்தம் மிறையெனச்
பிணங்கல் சாலா வச்ச நான்கே.¹
Aṇaṅkē vilāṅkē kaṇvar-tam m-irai-y-eṇa-p
Piṇaṅkal cālā v-accā nāṅkē.

The source of unsullied *accam* is four:—evil spirits, wild animals, thieves and one's own king.

Note. According to *Pērāsīriyam*, *irai* includes parents and teachers.

253. கல்வி தறுகண் புகழ்மை² கொடையெனச்
சொல்லப் பட்ட பெருமித நான்கே.³
Kalvi tarukaṇ pukalmai koṭai-y-eṇa-c
Collap paṭṭa perumita nāṅkē.

The source of *perumitam* mentioned above is four:—scholarship, bravery, fame and liberality.

254. உறுப்பறை குடிகோ ளைகொலை யென்றன
வெறுப்ப⁴ வந்த வெகுளி நான்கே.⁵
Urupparai kuṭi-kō l-alaikolai y-eṇṇana
Veruppa vanta vekuli nāṅkē.

The source of *vekuḷi* is the extremely painful cutting of limbs, destruction of family, plunder and murder.

1. Cf. विकृतरवसत्त्वदर्शनसङ्ग्रामारण्यशून्यगृहगमनात् ।
गुरुनृपयोरपराधात् कृतकश्च भयानको श्रेयः ॥ (नाट्यशा. 6-69)
2. புகழ்மை (இளம்.); இசைமை (பேரா.).
3. स्यैर्यशौयत्यागवैशारद्यादिभिरनुभावैः... (नाट्यशा. 6, 16.)
4. வெறுப்ப (இளம்.); வெறுப்பின் (பேரா.),
5. युद्धप्रहारघातनविकृतच्छेदनविदारणैश्चैव ।
सङ्ग्रामसम्भ्रमाद्यैरेभिः सञ्जायते रौद्रः ॥ (नाट्यशा. 6, 79)

255. செல்வம் புலனே புணர்வுவினே யாட்டென¹
அல்ல னீத்த வுலகை நான்கே.²
Celvam pulan-ē puṇarvu-vilāṭi yāṭ-ṭ-eṇa
Alla nitta v-ulakai nāṅkē.

The source of high class *uvakai* is four:—love, experience of pleasures (like beauty etc.), sexual union and sport (in gardens etc.).

Note. *Celvam* in the sense of love has taken the form *cellam* in Mod. Tamil.

256. ஆக்கவை
ஒருபா லாக வொருபா லாக
உடைமை யின்புற னாடுவிலை யருளல்
தன்மை டடக்கம் வரைத லன்பெருக்
கைம்மிக் னலிதல் சூழ்ச்சி வாழ்த்தல்
³காண றுஞ்ச லரற்றுக் கனவெனாது
முனித னினைதல் வெருஉதன் மடிமை
கருத லாராய்ச்சி விரைவுயிர்ப் பெருதக்
கையா றிடுக்கண் பொச்சாப்புப் பொருமை
வியர்த்த லைய மிகைமடுக் கெனாது
இவையு முளவே யவையலக் கடையே.
Aṅkavai
Oru-pā l-āka v-oru-pā l-āka
Uṭaimi y-iṇpura naṭuvu nilai y-arulal
Taṇmai y-aṭakkam varaita l-aṇṇēṇā-k
Kaimmika nalital cūlcci v-ṭṭital
Nāṇa ruṇca l-ararru-k kaṇav-eṇā
Munita ninaital verūutaṇ maṭimai
Karuta l-ārāycci viraiyuyirp p-eṇṇā-k
Kaiyā riṭukkaṇ poṇṇāppu-p porāmai
Viyartta l-aiya mikai-naṭuk k-eṇā
Ivai-yu m-uḷa-v-ē y-avaiyalaṇ kaṭai-y-ē.

Those mentioned above being on one side, the following being on the other side, are included under *mey-p-pāṭu* in a way, different from them: (1) the feeling of ownership, (2) the feeling of satisfaction, (3) the state of equipoise, (4) showing grace, (5) remaining in one's own nature,

1. என (இளம்.); என்று (பேரா.).
2. ऋतुमाव्यालङ्कारैः प्रियजनगान्धर्वकाव्यसेवाभिः ।
उपवनगमनविहारैः शृङ्गाररसः समुद्भवति (नाट्यशा. 6, 54)
3. காணல் (இளம்.); காணுதல் (பேரா.).

(6) control or modesty, (7) right conduct, (8) affection, (9) exceeding the bounds, (10) tormenting others, (11) pondering, (12) wishing health, (13) feeling shy, (14) sleep, (15) blabbering, (16) dream, (17) feeling disgusted, (18) remembering the past, (19) slight anger, (20) sluggishness, (21) thinking mood, (22) deliberation, (23) haste, (24) sighing, (25) sense of disappointment, (26) suffering, (27) forgetting or disconcerting mood, (28) jealousy, (29) perspiration, (30) indecisive nature, (31) audacity and (32) tremor.

Note 1. Those that were mentioned before come under *vibhāva* or *anubhāva* and those that are mentioned here may be said to come under *sañcāri-bhāva*.

Note 2. *Pērāsīriyar* takes *naṭuvunilaimai* to mean *śānta-rasa*, which is out of place. *Cūlcci*, according to him, means *losing the balance of mind*.

Henceforth the author describes the various *avasthās* in *śṛṅgāra*.

257. புருமுகம் புரிதல் பொறிதுதல் வியர்த்தல்
நகுநய மறைத்தல் சிதைவுபிறர்க் கின்மையொடு
தகு முறை நான்கே யொன்றென மொழிப.¹
Pukumukam purital porī-nutal viyarttal
Naku-naya maraittal cītaivu-pīrark k-inmaiyoṭṭu
Taku-murai nāṅkē-onreṇa molīpa.

The first (*avasthā*) consists of four in order:—meeting the look (of the lover), having the perspired forehead, controlling the laugh and not exposing her weakness to others.

Note. All these four evidently belong to the lady-love.

258. கூழை விரித்தல் காதொன்று களைதல்
ஊழணி தைவர லுடைபெயர்த் துடுத்தலொடு
2கேழீஇய நான்கே யிரண்டென மொழிப.
Kūlai virittal kāt-onru kaittal
Ūḷaṇi taivara l-utai-peyar-t t-uṭuttaloṭṭu
Kelīya nāṅkē y-iraṇṭ-ēna molīpa.

1. प्रहसन्ती च नेत्राणां पतनं च परीक्षयेत्

.....स्वेदाकारनिगूहनी (नाटयशा. 22, 151-2)

2. கேழீஇய (இளம்.); ஊழி (பேரா.).

The second consists of four in order:—loosening the hair, setting aright the ear-ornament, moving the ornaments here and there and loosening the dress and tightening it.

Note. These four also do evidently belong to the lady-love.

259. அக்கு றைவர லணிந்தவை திருத்தல்
இவ்வலி யறுத்த லிருகையு மெடுத்தலொடு
சொல்லிய நான்கே மூன்றென மொழிப.
Alku raivara l-aṇintavoi tiruttal
Ilvali y-urutta l-iru-kai-y-u m-eṭuttaloṭṭu
Colliya nāṅkē māṇṇ-ēna molīpa.

They say that the third consists of four:—placing the hand on the *pudendum muliebre*, bringing the ornaments to their original position, pretending to be strong and raising both the hands.

Note. These four also do belong to the lady-love.

260. பாராட் டெடுத்தன் மடந்தப வுரைத்தல்
சரமில் கூற்ற மேற்றலர் நாணல்
கொடுப்பவை சோட லுண்படத் தொகைஇ
எடுத்த நான்கே நான்கென மொழிப.
Pārāṭ ṭ-eṭuttan maṭan-tapa v-uraittal
Iram-il kūrra m-ērr-alar nāṇal
Koṭupparvai kōṭa l-uḷappaṭa-t tokaii
Eṭutta nāṅkē nāṅkeṇa molīpa.

The fourth consists of four:—speaking in appreciative terms, speaking beyond the region of credulity, feeling shy for the public unsympathetic talk of their love and receiving whatever is given.

Note. These four also do belong to the lady-love, though *Pērāsīriyar* says that they belong to the lover also.

261. தெரிந்தும் படுத நினைப்புவினை மறுத்தல்
கரந்திடத் தொழிதல் கண்டவழி யுவத்தலொடு
பொருந்திய நான்கே யைந்தென மொழிப.
Terint-uṭam paṭuta riḷaiṇṇu-viṇai maruttal
Karantitāt t-olital kaṇṭavali y-uṇattaloṭṭu
Poruntiya nāṅkē y-aint-ēna molīpa.

The fifth consists of four:—giving her consent after deliberation, avoiding sport with friends etc., choosing solitude and feeling happy on seeing the lover.

Note 1. The interpretation of *Pērāsiriyaṛ* is quite different:—making known to her friend and to the foster-mother through her, avoiding company with the lover, choosing solitude and feeling very happy, if she chances to see the lover form the incidents of the fifth stage.

Note 2. These four also do evidently belong to the lady-love.

262. புறஞ்செயச் சிதைதல் புலம்பித் தோன்றல்
கலங்கி மொழிதல் கையற வுரைத்தல்
விளம்பிய நான்கே யாறென மொழிப.

Purañ-ceya-c citaital pulampi-t tōṇṛal
Kalaṅki molital kai-y-ara v-uraittal
Viḷampiya nāṅkē y-ār-eṇa molipa.

They say that the sixth consists of four:—not relishing the ornamentations done to the body, appearing dejected, speaking with a disturbed mind and speaking in utter disappointment.

Note 1. *Ilampūraṇaṛ* says that the above six *avasthās* are experienced by the lady-love generally before actual union with the lover.

263. அன்ன பிரவு மவற்றெடு சிவணி
மன்னிய வினைய நிமித்த மென்ப.
Anṇa pira-v-u m-avarroṭu civaṇi
Manniya viṇaiya nimitta m-eṇpa.

They say that others also similar to them may serve as causes for the marriage in the form of *karpū*.

Note 1. The use of the adjunct *manniya* to *viṇai* is, in the opinion of commentators, that it may refer to only the five *tiṇais* in the middle (i.e.) *mullai*, *kuriñci*, *pālai*, *marutam* and *neytal*.

264. வினையுயிர் மெலிவிடத் தின்மைபு முரித்தே.
Viṇai-v-uyir meliviṭat t-iṇmai-y-u m-uritt-ē.

When she is in the chance of losing her life, it is allowed not to have the *viṇai*.

Note 1. *Viṇai* refers to the ceremonies (*karaṇam*) in *karpū* marriage. This *sūtra* may be taken to suggest that she had the conugal union with the lover before the performance of *karaṇam*. *Pērāsiriyaṛ* states that, at times of dire necessity, all the 24 *avasthās* mentioned above need not happen.

265. அவைபு முனவோ யவையலக் கடையே.

Avai-y-u m-uḷa-v-ē y-avai-y-alan kaṭai-y-ē.

They also may exist in places other than they.

Note 1. The first *avai* refers to those in the preceding *sūtras* and the second *avai* to *manniya viṇai* (*kaḷavu* and *karpū*) mentioned in the *sūtra* 263. Hence this *sūtra* suggests that the above *avasthās* may be found in *kaiṅkai* also.

Note 2. *Pērāsiriyaṛ* remarks that *avai* refers to those mentioned in the next *sūtra* and says that it belongs to *kaḷavu* and *karpū* and that, in *kaḷavu* they happen only after the twenty four mentioned above.

What are they?

266. இன்பத்தை வெறுத்த றுளபத்தப் புலம்பல்
எதிர் பெய்து பரித லேத மாய்தல்
பசியட நிற்பல் பசலை பாய்தல்
உண்டியிற் குறைத லுடம்புநனி சுருங்கல்
கண்டியின் மறுத்த கனவொடு மயங்கல்
பொய்யாக் கே. மெய்யே யென்றல்
ஐயஞ் செய்த வவநாம ருவத்தல்
1அரனழிந் தரைத்த லாங்குநெஞ் சழிதல்
எம்மெய் யாயினு மொப்புமை கோடல்
ஒப்புவிழி 2புறுத்த லுறுபெயர் கேட்டல்
நலத்தக நாடிற் கலக்கமு மதவே.

Inpattai verutta ruṇpattu-p pulampal
Etir-peytu parita l-ēta m-āyṭal
Paci-y-aṭa nīṛṛal pacalai pāyṭal
Uṇṭiyir kuraita l-uṭampu-nani curuṅkal
Kaṇṭuyiṇ maruttal kaṇavoṭu mayāṅkal
Poy-y-ā-k kōṭar mey-y-ē y-eṇṛal
Aiyaṇ ceyta l-avanrama r-uvattal
Araṇ alin t-uraitta l-āṅku-neñ c-alital
E-m-mey y-āyinu m-oppumai kōṭal
Oppuvali y-urutta l-urupeyar kēṭṭal
Nala-t-taka nāṭir kalakkam-u m-atu-v-ē.

On careful examination the following twenty also form the *nimitta* for the marriage: (1) averseness towards pleasures, (2) soliloquy in suffering, (3) expressing one's grief making the object of love stand before the mind's eye,

1. அழிந்து (இளம்.); அளிந்து (பேரா.).
2. உறுத்தல் (இளம்.); உவத்தல் (பேரா.).

(4) consideration of the impediments, (5) fasting, (6) spreading of beauty-spots on the skin, (7) reduction in the consumption of food, (8) emaciation of the body, (9) sleeplessness, (10) perplexity in dream, (11) doubting the veracity of the words of the object of love, (12) coming to the conclusion that the words are true, (13) doubting his meeting, (14) feeling happy at the sight of his relatives, (15) finding fault with the God of Dharma,¹ (16) piteous expression of one's feelings, (17) finding the point of comparison between any object and the object of love, (18) feeling happy that there is a point of comparison, (19) feeling happy on hearing the name or fame of the lover and (20) confusion of mind.

Note 1. *Atu* in the last line refers to *nimitta* found in the *sūtra* 263 *supra*.

Note 2. These *avasthās* may be seen in *kaḷavu*, *kaṇṇi* and *perun-tiṇai*.

267. முட்டுவயிற் கழறன் முனிவுமெய்ந் நிறுத்தல்
அச்சத்தி னகற லவன்புணர்வு மறுத்தல்
தூதுமுனி வின்மை தஞ்சிச் சேர்தல்
காதல் கைம்மிகல் கட்டுரை யின்மையென்று
ஆயிரு நான்கே யழிவில் கூட்டம்.
Muttuvayir kaḷaran munivu-mey-n niruttal
Accatti n-akara l-avan-punarvu maruttal
Tātu-muni v-inmai tuñci-c cērtal
Kātal kai-m-mikal kaṭṭurai y-inmai-y-enrii
Ā-y-iru nāṇkē y-alivil kūṭṭam.

The following eight form the *nimitta* to the meeting of the lover and the lady-love without their minds experiencing any suffering:—admonition when there is an obstacle, controlling anger, evading on account of fear, avoiding union, not feeling angry with the messengers—birds etc., pretending to sleep, being overpowered by passion and keeping silent.

268. தெய்வ மஞ்சல் புரையந் தெளிதல்
இல்லது காய்த லுள்ள துவர்த்தல்
புணர்ந்துழி யுண்மை பொழுதுமறுப் பாதல்²
அருண்மிக வுடைமை யன்புமிக³ நிற்தல்

1. According to *Pērāsīriyar* reading, the meaning is a seeking the grace of the God of Dharma.

2. ஆதல் (இளம்.); ஆக்கம் (பேரா.).

3. மிக (இளம்.); தொக (பேரா.).

பிரிவாற் றுமை மறைத்தவை¹ யுரைத்தல்
புறஞ்சொன் மாணுக் கிளவியொடு தொகைஇச்
சிறந்த பத்துஞ் செப்பிய பொருளே.
Teyva m-añcal purai-y-aran teḷital
Illatu kāyta l-uḷḷa t-uvarttal
Punarntuḷi y-unmai polutu-marup p-ātal
Aruṇ-mika v-uṭaimai y-aṇṇu-mika nirral
Piriv-ār rāmai maraittavai y-uraittal
Purañ-con māṇā-k kiḷaviyoṭu tokaii-c
Ciranla patiuñ ceppiya poruḷ-ē.

The following ten too are included among the above mentioned (*i.e.*) from the *nimitta* for *alivil-kūṭṭam*:—fearing God, discerning the correct Dharma, feeling angry towards the lover for some imaginary wrong in him, not being disposed to accept the real favour shown by the lover, telling the truth at the time of union, rejecting at the unsuitable time, being in ecstasy on account of ease of mind, openly exhibiting the height of her love, not being able to put up with separation and relating to the lover the *alar*.

Note 1. *Pērāsīriyar* takes *maraittavai-y u-uraittal* and *purañ-colmāṇā-k-kiḷavi* as two, while *Ḵampuraṇar* takes them as one.

Note 2. These ten happen after *kaṇṇi*.

269. பிறப்பே குடிமை யாண்மை யாண்டோடு
உருவு நிறுத்த காம வாயில்
நிறையே யருளே யுணர்வொடு திருவென
முறையறக் கிளந்த வொப்பினது வகையே.
Pirapp-ē kuṭimai y-āṇmai y-āṇṭōṭu
Uruvu nirutta kāma vāyil
Nirai-y-ē y-aruḷ-ē y-unarvoṭu tiru-v-ena
Murai-y-ura-k kiḷanta v-oppinatu vakai-y-ē.

The likeness of the lover and the lady-love is necessary in the following ten:—heredity, character, manliness, age, appearance, love, gentlemanliness, grace, intelligence and wealth.

Note 1. The need for this *sūtra* here is to make the readers understand the feeling experienced by the lover and the lady-love when they see likeness between them with reference to these ten points.

1. மறைத்தவை (இளம்.); மறைத்தவை (பேரா.).

270. கிம்பிரி கொடுமை வியப்பொடு புறமொழி
வன்சொற் பொச்சாப்பு மடிமையொடு குடிமை
இன்புற லேழைமை மறப்போ டொப்புமை
என்றிவை யின்மை யென்மனார் புலவர்.

Nimpiri koṭumai viyappoṭu puramoḷi
Van-cor poccāppu maṭimaiyōṭu kuṭimai
Inpura l-ēlaimai marappō i-oppumai
Enrivai y inmai y-enmanār pulavar.

Learned men say that the following should be avoided:—
jealousy, cruelty, pride, back-biting, hard words, irresolute-
ness, sluggishness, haughtiness on account of heredity, lower-
ing one's dignity, forgetfulness, and misplaced love on account
of likeness.

271. கண்ணினுஞ் செவியினுந் திண்ணிதி னுணரும்
உணர்வுடை மாந்தர்க் கல்லது தெரியின்
நன்னயப் பொருள்கோ னெண்ணருங் குரைத்தே.
Kaṇṇinuñ cevīyinuṇ tinniti n-unarum
Unarvutai māntark k-allatu teriyiñ
Nannayap poruḷ-kō i-enṇaruñ kuraitt-ē.

The *meyppāṭi* of fine quality cannot be understood by
those other than they who have correct perspective of things
through correct observation and hearing.

Meyppāṭṭiyal ends.

VII. UVAMAI-Y-IYAL

(Chapter on Simile).

272. வினையன் மெய்யுரு வென்ற நான்கே
வகைபெற வந்த வுமைத் தோற்றம்.¹
Vinai-ṭayan mey-y-uru v-enra nānk-ē
Vakai-pera vanta v-uvamai-t tōṛram.

Simile is based on four kinds of resemblance:—action,
effect, quality and colour.

Note 1. According to *Ilampūraṇar*, *uvamai* is a noun in
the seventh case and *tōṛram* is the subject of *ākum*. *Tōṛram*
means 'that which is cognisable to the sense of sight'. Hence
he takes *mey* in the sense of *shape*. Then he tells us that
there are points of resemblance like taste etc., which too have
to be taken to account. *Pērāsīriyar*, on the other hand, takes
uvamai-t-tōṛram as a compound word and takes it to be in
apposition to *vinai*, *ṭayan*, *mey* and *uru*, and interprets *mey*
in the sense of *quality* other than *colour*, since it is mentioned
by the word *uru*.

Note 2. *Uvamai*, in earlier Tamil Literature, denotes
both *upamā* (simile) and *upamāna* (the object to which the
object on hand is compared). In this *sūtra*, it refers to
simile. *Uvamai* has another form in *uvamam*; hence *Pērā-
sīriyar* uses the expression *uvama-t-tōṛram*.

Note 3. What is the need for this chapter in *Poru-
atikāram*? Since *Poru-atikāram* deals with whatever is neces-
sary for Literature and scholars are in the habit of using
figures of speech in their works and simile is the most im-
portant figure of speech and may be found generally in all
kinds of expression either expressed or suggested, *Tolkāp-
piyaṇār* has dealt with *uvamai y-iyal*.

Why should it follow *Meyppāṭṭiyal*?

Meyppāṭṭiyal deals with the soul of Poetry and *Uvamaiyi-
yal*, with the embellishment of Poetry.

273. விரவியும் வருடும் டரபின வென்ப.
Viravi-y-um vārūm marapiṇa v-enpa.

1. உமைத்தோற்றம் (இசை.), உமைத்தோற்றம் (பேரா.).

They say that traditionally the points of comparison may mingle with one another.

Note 1. This *sūtra* tells us that there may be more than one point of comparison in a simile.

274. உயர்ந்ததன் மேற்றே யுள்ளுங் காலு.

Uyarntatan mērrē y-uḷḷuṅ kālai.

Upamāna should be, on examination, of superior nature.

Note 1. *Uvamai* is taken here from the first *sūtra*. It means here *upamāna*. This *sūtra* tells us that generally *upamāna* should be superior to *poruḷ* (*upamēya*).

275. சிறப்பே நலனே காதல் வலியோடு

அந்நாற் பண்பு நிலைக்கள மென்ப.

Cirapp-ē nalan-ē katal valiyōḷu

A-nār paṇṇu nilai-k-kala m-enpa.

They say that simile is used to denote four:—superiority, beauty, affection and heroism in or towards the *upamēya*.

276. கிழக்கிடும் பொருளோ டைந்து மாகும்.

Kiḷakkidum poruḷō t-aintu m-ākum.

It may be of five kinds including inferiority.

Note : Since simile, in the majority of cases, denotes one of the four mentioned in the 275th *sūtra*, this *sūtra* is not tacked on to it.

277. முதலுஞ் சினையுமென் றுயிரு பொருட்டு

முதலிய மரபி னுரியவை யுரிய.

Mutal-uṅ cinai-y-um-en ru-yiru poruḷkū

Nutaliya marapi n-uriyavai y-uriya.

Whole and part may be compared to what is suitable according to tradition.

Note : The need for this *sūtra* is this:—Scholars may think that only *wholes* may be compared to *wholes* and *parts* to *parts*. This *sūtra* tells them that there is no need for such a restriction so far as simile is concerned. Hence *wholes* may be compared to *either wholes or parts* and *parts* to *either wholes or parts*. The same is expressed by *Ḥampūraṇar*. *Pērāṣīyar* also holds the same view. But he, at the end says,

I. கிழக்கிடும் பொருளோடு (இனம்.); கிழக்கிடு பொருளோடு (பேரா.).

Ikkaruttu ariyār ivarraiyum

Ceppinum viṇāvinum cinai-mutar kiḷavikkū (Col. 16)

enpuli ilēcukonṭu uraiṭṭa.

What is the exact significance of this statement, it is not easy to determine.

278. சுட்டிக் கூறு வவம மாயின்

பொருளுதிர் புணர்த்தப் புணர்த்தன¹ கொளலே.

Cutti-k kūṛā v-uvama m-āyīn

Poruḷ-etir puṇarttu-p puṇarttana koḷal-ē.

If the point of comparison is not expressly stated, that which is suitable should be taken into account.

Note : According to *Ḥampūraṇar*, this *sūtra* refers to such expressions where two parallel statements are given without expressly stating that this is *upamāna*. According to *Pērāṣīyar*, this refers to those expressions where the points of comparison (*sāmānya-dharma*) are not mentioned.

279. உவமும் பொருளு மொத்தல் வேண்டும்.

Uvam-um poruḷ-u m-otial vēṇṭum.

Upamāna and *upamēya* should suit each other.

Note 1. *Tolkāppīyanār* uses the word *poruḷ* in the sense of *upamēya*, since it is the object of description.

Note 2. According to *Ḥampūraṇar*, this *sūtra* refers to the fact that *upamāna* and *upamēya* should be on the same level (i.e.) if *upamēya* has one adjunct, the *upamāna* also should have one adjunct and should have neither less nor more adjuncts. According to *Pērāṣīyar*, this tells us that *upamāna* should be suited to *upamēya* as is sanctioned by tradition.

280. பொருளே யவமஞ் செய்தனர் மொழியினும்

மருளு சிறப்பினகி தவம மாகும்.

Poruḷ-ē y-uvamañ ceytanar moliyiṇum

Maruḷ-aru ciṇappin-a. t-uvama m-ākum.

If the *upamēya* is made the *upamāna* (and consequently the *upamāna* is made the *upamēya*), it also comes under *upamā*, if such an expression is considered to possess doubtless beauty.

1. புணர்த்தன (இனம்.); புணர்த்தன (பேரா.).

2. உவமம் (இனம்.); உவமை (பேரா.).

281. பெருமையுஞ் சிறுமையுஞ் சிறப்பிற் நீராக்
குறிப்பின் வருஉ செறிப்பா டுடைய.
Perumai-y-uñ cirumai y-uñ cirappir rīrāk
Kurippin varūu nerippā t-utaiya.

Upamēya and *upamāna* are found in Literature in beautiful passages full of suggestion even when superiority or inferiority is expressed or suggested.

Note 1. The words *poruḷ* and *uvamam* are taken here from the previous *sūtra*.

Note 2. *Sūtra* 279 *supra* mentions that *upamāna* and *upamēya* should have their likeness in an equal degree and this *sūtra* mentions that it may be in an unequal degree in them.

282. அவைதாம்
அன்ன வேய்ப்ப வுறழ் வொப்ப
என்ன மான வென்றவை யெனாஅ
ஒன்ற வொடுக்க வொட்ட வாக்க
என்ற வியப்ப வென்றவை யெனாஅ
என்ன விழைய விறப்ப நிகர்ப்பக்
கள்ளக் கடுப்ப வாங்கவை யெனாஅக்
காய்ப்ப மதிப்பத் தகைய மருள
மாற்ற மறுப்ப வாங்கவை யெனாஅப்
புல்லப் பொருவப் பொற்பப் போல
வெல்லவீழ் வாங்கவை யெனாஅ
நாட நளிய நடுங்க நந்த
ஒடப் புரைய வென்றவை யெனாஅ
ஆளு துவமையு¹ மன்னவை பிறவும்
கூறுக் காலப் பங்குறிப் பினவே.

Avai-tām

Anna v-ēyppa v-urāḷa v-opppa
Enna māna v-enṇavai y-enāa
Onra v-oṭṭunika v-oṭṭa v-ānka
Enra viyappa v-enṇavai y-enāa
Elḷa vilaiya v-irappa nikarppa-k
Kallā-k kaṭuppa v-ānkaṇvai y-enāa-k
Kāyppa matippa-t takaiya maruḷa
Mārṇa maruppa v-ānkaṇvai y-enāa-p
Pulla-p poruva-p porpa-p pōla
Vella vīla v-ānkaṇvai y-enāa

Nāṭa naliya naṭunika nanta
Ōṭa-p puraiya v-enṇavai y-enāa
Ārā v-uvamai-y-u m-annavai pira-v-um
Kūruñ kālāi-p pal-kurip pīna-v-ē.

The particles which suggest comparison in diverse ways are:—to mention thirtytwo and more. (1) *anna* (2) *ēyppa* (3) *urāḷa* (4) *oppa* (5) *enna* (6) *māna* (7) *onra* (8) *oṭṭunika* (9) *oṭṭa* (10) *ānka* (11) *enra* (12) *viyappa* (13) *elḷa* (14) *vilaiya* (15) *virappa* (16) *nikarppa* (17) *kallā* (18) *kaṭuppa* (19) *kāyppa* (20) *matippa* (21) *takaiya* (22) *maruḷa* (23) *mārṇa* (24) *maruppa* (25) *pulla* (26) *poruva* (27) *porpa* (28) *pōla* (29) *vella* (30) *vīla* (31) *nāṭa* and (32) *naliya* etc.

Note: *Pal-kurippina* is a *vinaiyāl-āṇaiyum-peyar* forming the adjunct of *avai-tām*.

283. அன்ன வாக்க¹ மான விறப்ப
என்ன வுறழத் தகைய நோக்கொடு
கண்ணிய வெட்டும் வினெப்பா லுவமம்.

Anna v-ānka māna v-irappa
Enna v-urāḷa-t takaiya nōkkoṭu
Kaṇṇiya v-eṭṭum vinai-p-pā l-uvamam.

The following eight particles *anna*, *ānka*, *māna*, *virappa*, *enna*, *urāḷa*, *takaiya* and *nōkka* are used when the point of comparison is an action.

Note: It deserves to be noted that *nōkka* is not mentioned in the previous *sūtra* and has to be included under *annavai-piravum*.

284. அன்னவென் கிளவி பிறவொடுஞ் சிவனும்.
Anna-v-en kilavi pīravoṭuñ civaṇum.

The particle *anna* is used when others also are points of comparison.

285. என்ன விழையப் புல்லப் பொருவக்
கள்ள மதிப்ப வெல்ல வீழ்
என்றாக் கெட்டே பயனிலை யுவமம்.
Elḷa vilaiya-p pulla-p poruva-k
Kallā matippa vella vīla
Enṇān k-eṭṭ-ē payanilai y-uvamam.

The following eight *eḷla*, *vilaiya*, *pulla*, *poruva*, *kalla*, *matippa*, *vella* and *vilā* are used when the point of comparison is effect.

286. கடுப்ப வேய்ப்ப மருளப் புரைய
ஒட்ட வொடுக்க வோட¹ நிகர்ப்பவென்று
அப்பா லெட்டே மெய்ப்பா லுவமம்.
Kaṭuppa v-ēyppa marula-p puraiya
Oṭṭa v-oṭṭuka v-ōṭa nikarppa-v-enrū
Ap-pā l-eṭṭ-ē mey-p--pā l-uvamam.

The following eight *kaṭuppa*, *ēyppa*, *marula*, *puraiya*, *oṭṭa*, *oṭṭunka*, *ōṭa* and *nikarppa* are used when the point of comparison is quality.

287. போல மறுப்ப வொப்பக் காய்த்த
நேர. வியப்ப னளிய நந்தவென்று
ஒத்துவரு கிளவி யருவி னுவமம்.
Pōla maruppa v-oppa-k kāyitta
Nēra viyappa naḷiya nanta-v-enrū
Ottu-varu kiḷavi y-uruvi n-uvamam.

The following eight *pōla*, *maruppa*, *oppa*, *kāyitta*, *nēra*, *viyappa*, *naḷiya* and *nanta* are used when the point of comparison is colour.

Note: *Nēra* is not mentioned in the *sūtra* 282. *Viyatta* is the reading here.

288. தத்த மரபிற் றேன்றமன் பொருளே.
Tatta marapiṭ rōṇṇuman porul-ē.

The meanings of the particles mentioned are those found in Literature.

289. நாவிரண் டாகும் பாலுமா ருண்டே.
Nāl-iraṇ ṭ-ākum pāl-um-ā r-unṭ-ē.

The four (kinds of *upamā* mentioned above) may be doubled.

Note: According to *Iḷampūraṇar*, *viṇai* is divided into *viṇai* and *viṇaikkurippū*, *payan* into *narpayan* and *tippayan*, *mey* into *vaṭivu* and *aḷavu* and *uru* into *nīram* and *kuṇam*. According to *Pēraśiriyar* each is divided into *tokai* and *viri*; *tokai* is where the point of comparison is implied and *viri* is where it is expressed.

290. பெருமையுஞ் சிறுமையு மெய்ப்பா டெட்டன்
வழிமருந் கறியத் தோன்று மென்ப.
Perumai-y-uñ cirumai-y-u meyppā ṭ-eṭṭan
Vali-maruṇ k-aṇiya-t tōṇru m-enpa.

Greatness and smallness, they say, appear as points of comparisons in passages beaming with *meyppāṭū*.

Note: From this it is evident that figure of speech gives beauty only in passages which have the soul of *meyppāṭū*.

291. உவமப் பொருளி னுற்ற துணரும்
தெளிமருந் குளவே திறத்திய லான.
Uvama-p poruḷi n-urra t-unarum
Teli-maruṇ k-uḷa-v-ē tirattiya lān-a.

The heart of the poet in using a particular *upamāna* is clearly understood through ripe experience in Literature.

292. உவமப் பொருளை யுணருந் காலை
மருவிய மரபின் வழக்கொடு வருமே.
Uvama-p poruḷai y-unaruṇ kālai
Maruviya marapiṇ valakkoṭu varum-ē.

The significance of the use of a particular *upamāna* is to be understood through the knowledge of tradition.

293. இரட்டைக் கிளவியு மிரட்டை வழித்தே.
Iraṭṭai-k kiḷavi-y-u m-iraṭṭai valittē.

The *upamēya* consisting of a noun and an adjunct has an *upamāna* which also consists of a noun and an adjunct.

294. பிறிதொடு படாது பிறப்பொடு கோக்கி
¹ முன்ன மரபிற் கூறுந் காலைத்
துணிவொடு வருஉந் துணிவினோர் கொளினே.
Piritoṭu paṭātu pirappoṭu nōkki
Munṇa marapiṭ kūruṇ kālai-t
Tuṇivoṭu varūn tuṇivinōr koḷin-ē.

When a thing is described with reference to its origin following the rules of tradition without being compared to any other thing, the object to which it is compared can be seen by scholars through their ripe knowledge in Literature.

Note: This *sūtra* may be taken to refer to *ullūrai-y-uvamam* as *Pēraśiriyar* states.

295. உவமப் போலி யைந்தென மொழிப.
Uvama-p-pōli y-aint-eṇa molīpa.

They say that *pseudo-simile* is of five kinds.

Note: *Uvama-p-pōli*, according to *Iḷampūraṇar*, is those figures of speech where the *upamēya* and *upamāna* happen to be the same, or the *upamēya* has no *upamāna* or the *upamāna* is not an object found in nature, but created through the poet's imagination. But *Pērāṣiriyar* takes *uvama-p-pōli* to be identical with *uḷḷurai-y-uvamam*. According to him it should be translated as the 'variety of simile.'

296. தவலறுஞ் சிறப்பினத் தன்மை நாடின
வினையினும் பயத்தினு முறுப்பினு முருவினும்
பிறப்பினும் வருஉந் திறத்த வென்ப.

Taval-arun cīraṇṇin-at taṇmai nāṭin
Vinaiyin-um payattiṇ-u m-uruppiṇ-u m-uruvin-um
Pirappin-um varuṇ tiratta v-eṇṇa.

If it is well described without any flaw, they may have reference to superiority in action, effect, parts, colour and origin.

Note: This *sūtra* defines the five kinds of *uvama-p-pōli*.

297. கிழவி சொல்லி னவளறி கிளவி.
Kilavi colli ṇ-avaḷ-ari kiḷavi.

If the lady-love makes use of *uvama-p-pōli*, the object described should be within the province of her knowledge.

Note: 1. *Uvama-p-pōli* is taken here from the *sūtra* 295, and becomes the object of *collin*; the word *atu* is taken to be understood after *collin* and forms the subject of *avaḷ-ari-kiḷavi*. The statement in the *Pērāṣiriyam*, 'uḷḷurai-y-uvamai eṇṇatanai avaḷ-ari-kiḷavi eṇṇataraku peyar-p-payanilai āka colli-k-koḷka' should be '*uvama-p-pōli eṇṇatanai avaḷ-ari-kiḷavi eḷuvāy āka...colli-k-koḷka*'.

Note 2: The purpose of this *sūtra* is that the author should always be on the guard that, when he makes use of *uvama-p-pōli* through the mouth of the lady-love, he makes use of only such objects as fall within the range of her knowledge. She is not expected to know all the objects even of her region,

298. தோழிக் காயி னிலம் பெயர்ந் துரையாது.
Tōli-k k-āyi nilam-peyarn t-urayātu.

If the *uvama-p-pōli* is used by the lady's friend, the objects described should not belong to the region other than that of her own.

Note 1. *Uvama-p-pōli* is taken here also from the *sūtra* 295 and forms the subject of *āyin*; *atu* is taken to be understood after *āyin*; *uraiyātū* is active in form and passive in meaning.

Note 2. This *sūtra* and the previous one are taken to be one *sūtra* in *Pērāṣiriyam*.

299. கிழவோற் காயி னுரனெடு கிளக்கும்.
Kilavōṭ k-āyi ṇ-uranotu kilakkum.

If the *uvama-p-pōli* is made use of by the lover, it should be within the province of his knowledge.

Note. *Uvama-p-pōli* is taken here also. Since the lover is expected to have a wide experience of different regions, the poet's range of expressions which come through the mouth of the lover is wide.

300. ஏனோர்க் கெல்லா மிடவரை வின்றே.
Ēṇōr-k k-eḷḷā m-iṭam-varai v-iṇṇ-ē.

If the *uvama-p-pōli* is made use of by others, there is no restriction about the region.

Note. *Pērāṣiriyam* reads this *sūtra* with the previous one as one.

301. இனிதுறு கிளவியுந் துனியுறு கிளவியும்
உவம மருங்கிற் றேன்று மென்ப.
Init-uru kiḷavi y-un tuniy-uru kiḷavi-y-um
Uvama maruṅkiṭ rōṇṇu m-eṇṇa.

They say that the *meyppātū* - pleasure and love-quarrel - will be suggested through the suggested simile.

302. கிழவோட் குவமை¹ யீரிடத் தரித்தே
Kilavōṭ k-uvamai y-īr-iṭat t-uritt-ē.

The suggested simile in the expression of the lady-love deserves to suggest the above two.

Note. *Pērāṣiriyar* takes the word *iṭam* to refer to the regions *marutam* and *neytal*. He further states that there was another reading *piriviṭattū* in place of *īr-iṭattū*, which

should be taken to be incorrect, since it does not correspond to what is found in Literature.

303. கிழவோற் காயி னிடம்வரை வின்றே.
Kiḻavōṭṭ k-āyi n-iṭam-varai v-inṇ-ē.

There is no restriction with respect to *iṭam* so far as the lover is concerned.

304. தோழியுஞ் செவிலியும் பொருந் துவழி நோக்கித்
 கூறுதற் குரியர் கொள்வழி யான.
Tōḷi-y-uñ cevili-y-um poruntuvali nōkki-k
Kūrutar k-uriyar koḷvali yāna.

Lady's friend and fostermother will have to make use of it as suits the context.

305. வேறுபட வந்த வுமைத் தோற்றம்
 கூறிய மருங்கிற் கொள்வழிக் கொளாஅல்.
Vēru-paṭa vanta v-uṇmai-t tōṭṭam
Kūriya maruṅkiṭ koḷvali-k koḷāal.

Upamā of a type not mentioned before but found in Literature should be taken into account.

306. ஓரீஇக் கூறலு மரீஇய பண்பே.
Orii-k kūṭal-u marīi-y paṇṇ-e.

It is tradition to describe that an object differs from another.

307. உவமைத் தன்மையு முரித்தென மொழிப
 பயனிலை புரிந்த வழுக்கத் தான.
Uṇmai-t taṇmai-y-u m-uritt-eṇa molīpa
Payanilai purinta valakkaṭ tāṇ-a.

They say that such expressions where effect - a point of comparison - is mentioned with reference to two objects do come under *upamā*.

308. தமொறு வரலுக் கடிவரை வின்றே.
Taṭumōṭṭu varal-uñ kaṭi-varai v-inṇ-ē.

It is not excluded to use expressions suggesting simile in a way different from those mentioned.

Note. *Pērāṣiriyar* says that this refers to the expressions where *upamēya* is described as *upamāna* and *vice versa*; but it has already been plainly stated in *sūtra* 9 *supra*,

309. அடுக்கிய தோற்றம் விடுத்தல் பண்பே
 நிரனிற்றுத் தமைத்த நிரனிறை சுண்ணம்
 வரன்முறை வந்த மூன்றலக் கடையே.
Aṭukkiya tōṭṭam viṭuttal paṇṇ-ē
Niranirut t-amaitta niranirai cuṇṇam
Varaṇ-murāi vanta mūṇṇ-alaṇ kaṭai-y-ē.

Uvama-v-aṭukku other than *niraniruttamaittal*, *niranirai* and *cuṇṇam* is to be avoided.

Note 1. When one object is compared to another, that object to another, that to another and so on, it is called *uvama-v-aṭukku*. When the *upamēya* is compared to a series of *upamānas* arranged in order, it is called *niraniruttamaittal*. When a series of *upamēyas* are mentioned and their *upamānas* are mentioned together in the same order, it is called *niraṇṇirai*. When a series of *upamēyas* are mentioned together and their *upamānas* are given together not in the same order, it is called *cuṇṇam*. The definition of *niranirai* and *cuṇṇam* is given in the *sūtras* 405 and 406 of the *Collatīkāram*.

Note 2. *Pērāṣiriyar* takes the first line as one *sūtra* and the other two lines as another *sūtra*. The meaning of the last two lines is, according to him, that *niranirai* is that wherein two groups related to each other consists of words arranged in the same order and is other than the three headed by *cuṇṇam* (i.e.) *cuṇṇam*, *aṭimari* and *molimārru*. There are three defects in this interpretation:—It has no bearing to this chapter; all the four have been explained in detail in the *Eccaviyal* of *Collatīkāram*; and taking *cuṇṇam* under *varaṇ-murāi vanta mūṇṇu* is against the flow of words in the *sūtra*.

Uvamai-y-iyal ends.

VIII. CEYYUL-IYAL

(Chapter on Prosody).

310. மாத்திரை யெழுத்திய லசைவகை யெனாஅ
யாத்த சீரே யடியாப் பெனாஅ
மரபே தூக்கே தொடைவகை யெனாஅ
நோக்கே பாவே யனவிய லெனாஅ
தினையே கைகோள் 1 கூற்றுவகை யெனாஅ
கேட்போர் களனே காலவகை யெனாஅ
பயனே மெய்ப்பா டெச்சவகை யெனாஅ
முன்னம் பொருளே துறைவகை யெனாஅ
மாட்டே வண்ணமோ டியாப்பியல் வகையின்
ஆறு தலையிட்ட வைந்நா லெந்தும்
அம்மை யழகு தொன்மை தோலே
விருந்தே யியைபே புலனே யிழைபெனப்²
பொருந்தக் கூறிய வெட்டொடுந் தொகைஇ
நல்லிசைப் புலவர் செய்யு ளுறுப்பென
வல்லிதிற் கூறி வகுத்துரைத் தனரே.
Māttirai y:eluttiya l-acai-vakai-y-enāa
Yāta cīr-ē y-aṭi-yāp p-enāa
Marap-ē tūkk-ē toṭai-vakai y-enāa
Nōkk-ē pā-v-ē y-alaviya l-enāa
Ṭiṇai-y-ē kaiṭōl kūrru-vakai y-enāa
Kēṭpōr kaḷaṇ-ē kāla-vakai y-enāa
Payan-ē meypṭā t-ecca-vakai y-enāa
Munṇam poruḷ-ē turai-vakai y-enāa
Māṭṭ-ē vaṇṇamō ṭi-yāppiyal vakaiyin
Āru talai-y-iṭṭa v-ai-n-nā l-aintum
Ammāi y-aḷaku tonmai tōl-ē
Virunt-ē y-iyaiṭ-ē pulan-ē y-ilaiṭ-ēna-p
Porunta-k kūriya v-eṭṭōṭun tokaii
Nal-l-icai-p pulavar ceyyu l-urupṭ-ēna
Vallitir kūri vakutturai-t taṇar-ē.

Scholars of fame have classified in clear terms that the following twenty-six along with the eight that follow are the limbs of Poetry:—*Māttirai*, *eluttu*, *acai*, *cīr*, *aṭi*, *yāppiu*, *marapu*, *tūkkū*, *toṭai*, *nōkkū*, *pā*, *aḷavu*, *ṭiṇai*, *kaiṭōl*, *kūrru*,

1. பொருள் (இனம்.); கூற்று (பேரா.)

2. என (இனம்.); எனாஅ (பேரா.)

kēṭpōr, *kaḷan*, *kūlam*, *payan*, *meypṭāṭu*, *eccam*, *munṇam*, *poruḷ*, *turai*, *māṭṭu*, *vaṇṇam*, and *ammai*, *aḷaku*, *tonmai*, *tōl*, *viruntū*, *iyaiṭu*, *pulan* and *ilaiṭu*.

311. அவற்றுள்
மாத்திரை 1வகையு மெழுத்தியல் வகையும்
2மேற்கினர் தனவே யென்மனார் புலவர்.
Avarruḷ
Māttirai vakai-y-u m-eluttiyal vakai-y-um
Mēṭ-kīṇ taṇa-v-ē y-enmanār pulavar.

Learned men say that, of them, the nature of *māttirai* (*mātrā*) and *eluttu* has been mentioned before, (i.e.) in *Nūṇmarapu* of *Eluttatikāram*.

312. குறிலே நெடிலே குறிலினை குறினெடில்
ஒற்றெடு வருதலொடு மெய்ப்பட நாடி
நேரு கிரையு மென் றிசிற் பெயரே.
Kuril-ē neṭil-ē kurilinaṭi kurinetil
Orroṭu varutaloṭu meypṭaṭa nāṭi
Nēr-u nīrai-y-u m-enriṭir peyar-ē.

(Of them), one short syllable, or one long syllable with or without a consonant after it is called *nēr-acai* and two short syllables or one short syllable followed by a long syllable with or without a consonant after it is called *nīrai-acai*.

Note: The word *acai* and *avarruḷ* are taken here from the first and second *sūtras* respectively.

313. இருவகை யுகரமோ டியைந்தவை வரினே
கேர்பு கிரையு மாகு மென்ப
குறிலினை யுகர மல்வழி யான.
Iru-vakai y-ukaramō ṭi-yaintavai varin-ē
Nēṭpu nīraiṭu m-āku m-enpa
Kuril-inai y-ukara m-alvali yān-a.

They say that, if they (*nēr* and *nīrai*) are followed by the two kinds of *ukaram* (*murrukaram* and *kūrriyal-ukaram*), they are called *nēṭpu* and *nīraiṭu* except when one short syllable is followed by *ukaram*.

Note: The third line is taken as a separate *sūtra* by *Pērāṣiriyār* which does not seem to be sound.

1. வகை (இனம்.); அளவு (பேரா.).

2. மேற்கினர் தனவே (இனம்.); மேற்கினத்தன்ன (பேரா.)

314. இயலசை முதலிரண் டேனவை யுரியசை.

Iyal-acai mutal-iran t-ēnavai y-uri-y-acai.

The first two (*nēr-acai* and *nirai-y-acai*) are called *iyal-acai* and rest (*nērpacai* and *niraiyacai*) are called *uri-y-acai*.

315. தனிக்குறின் முதலசை மொழிசிறைத்¹ தாகாது.

Taṇi-k-kurīṇ mutal acai moli-citain t-ākātū.

A single short syllable cannot be taken as *nēr-acai*, if it necessitates a word to be unnaturally split.

316. ஒற்றெழுத் தியற்றே குற்றிய லிகரம்.

Oṟṟelut t-iyarr-ē kurriya l-ikaram.

Kurriyal-ikaram is of the nature of consonants.

317. முற்றிய லுகரமு மொழிசிறைத்துக் கொளாது

சிற்ற லின்றே யீற்றடி மருங்கினும்.

Murriya l-ukaram-u moli-citaittu-k koḷā

Nirra l-inrē y-irraṭi maruṅkiṇ-um.

Murriyal-ukaram is not taken as a part of *nērpū* or *niraiṇū*, if it necessitates a word to be unnaturally split and it does not stand as an *acai* at the end of a foot.

318. குற்றிய லுகரமு முற்றிய லுகரமும்

ஒற்றெழு தோன்றி சிற்கவும் பெறமே.

Kurriya l-ukaram-u murriya l-ukaram-um

Oṟroṭu tōṇrī nirka-v-um perum-ē.

Both *kurriyal-ukaram* and *murriyal-ukaram* followed by a consonant may stand as *acai*.

Note: The word *acai* is taken here from the previous *sūtras*.

319. அசையுஞ் சீரு மிசையொடு சேர்த்தி

வகுத்தன ருணர்த்தல் வல்லோ ராதே.

Acai-y-uñ cir-u m-icaiyoṭu cērtti

Vakuttana r-uṇarittal vallōr-ār-ē.

The practice of the great is to split a line with reference to *cir* and *acai* as befits *icai* (harmonious sound).

1. சிறைத்து (இனம்.); சிறைத்து (பேரா.)

320. ஈரசை கொண்டு மூவசை புணர்த்தும்¹

சீரியைத் திற்றது சீரெனப் படுமே.

Īr-acai koṇṭu mū-v-acai puṇarttum

Cir-iyain tirratu cir-eṇa-p paṭum-ē.

Cir is made up of two *acais* or three in harmony with sound and sense.

Note: *Koṇṭu* may be taken as the third case *collurupū*.

321. இயலசை மயக்க மியற்சீ ரேனை

உரியசை மயக்க மாசிரிய வுரிச்சீர்.

Iyal-acai mayakka m-iyar-cī r-ēnai

Uri-y-acai mayakka m-āciriya v-uriccīr.

Combination of *iyal-acai* forms *iyar-cir* and that of *uri-y-acai* forms *āciriya-v-uriccīr*.

EXAMPLE: *Iyar-cir-tēmā, puḷimā, karuvilam, kūvilam. Āciriya-v-uriccīr, ārrunōkkū, ārruvavaravū, varakucōrū, varakutaviṭū.*

322. முன்னிரை யிறினு² மன்ன வாகும்.

Munnirai y-irinu m-anna v-ākum.

If *nērpū* or *niraiṇū* is followed by *nirai* at the end, it is also included under *āciriya-v-uriccīr*.

EXAMPLE: *Yārrumaṭai, kuḷattumaṭai.*

323. நேரவ னிற் பி னியற்சீர்ப் பால.

Nēr-ava nirpi n-iyar-cir-p pāl-a.

If *nērpū* or *niraiṇū* is followed by *nēr* at the end, it comes under *iyar-cir*.

EXAMPLE: *Ārrukkāl, kuḷattukkāl.*

324. இயலசை யீற்றுமு னுரியசை வரினே

சிரையசை யியல் வாகு மென்ப.

Iyal-acai y-irru-mu n-uri-y-acai varin-ē

Nirai-y-acai y-iyala v-āku m-eṇpa.

They say that, if *iyal-acai* is followed by *uri-y-acai*, it is considered to be similar to *iyal-acai* being followed by *nirai-y-acai*.

EXAMPLE: *Māṅkāṭū, kaḷaṅkāṭū, pāykurāṅkū, kaṭikurāṅkū.*

1. புணர்த்தும் (இனம்.); புணர்த்தும் (பேரா.)

2. இறினும் (இனம்.); உறினும் (பேரா.)

325. துளபெடை யசைநிலை யாகலு முரித்தே.

Alapeṭai y-acainilai y-ākal-u m-uritt-ē.

Alapeṭai may stand as an *acai*.

Note 1. *Ilampūraṇar* states that in *kaṭāa* (*Kuṛaḷ* 585), *kaṭā* is *nirai-y-acai*, and a *nēr-acai*: *Pērāṣiriyar* states that *ā* is *tē-mā*. Hence it is evident that *a* which follows *ā* is *alapeṭai* according to *Tolkāppiyāṇar*. Still it is a piece of wonder that all the commentators—*Ilampūraṇar*, *Cēnāvaraiyar*, *Pērāṣiriyar* and *Naccinārkkīṇiyar*—state that *alapeṭai* has three *mātrās*. This may be due to the fact that they followed the author of the *Viracōḷiyam* who mistook *alapeṭai* for *pluta* in Sanskrit.

Note 2: Since the next *sūtra* deals with *orralapeṭai*, *alapeṭai* here should be taken to refer to *uyir-alapeṭai*.

326. ஒற்றள பெடுப்பினு மற்றென மொழிப.

Orr-ala p-eṭuppinu m-arṛ-ena moliṭa.

They say that consonantal *alapeṭai* too is of the same nature (i.e.) it may stand as an *acai*.

EXAMPLE: *Kaṇṇ taṇṇeṇa-k kaṇṭuṇ kēṭṭum* (*Malaipaṭu-kaṭām*, 352)

327. இயற்சீ ரிறதிமுன் னேரவ ணிற் பின்

உரிச்சீர் வெண்பா வாகு மென்ப.

Iyaṛ-cī r-iruti-muṇ nēr-ava ṇiṭṭ-pin

Uri-c-cīr veṇṇā v-āku m-eṇṇa.

If *nēr-acai* follows *iyaṛ-cīr*, it is called *veṇṇā-v-uriccīr*.

EXAMPLE: *Māvālkāṇ, māvarukāṇ, pulivālkāṇ, pulivarukāṇ.*

328. வஞ்சிச் சீரென வகைபெற் றனவே

வெண்சீ ரல்லா மூவகை யென்ப.

Vañci-c cīr-ena vakai-per ṇaṇa-v-ē

Veṇṇī r-allā mū-v-acai y-eṇṇa.

All the *mūvacai-c-cīr* other than *veṇṇā-v-uriccīr* are called *vañci-c-cīr*.

They are six in number:

EXAMPLE: *māvāḷneri, pulivāḷneri, pāmpuvāḷkāṇ, kaḷiru-vāḷkāṇ, mālvāḷkāṭu, pulivāḷkāṭu, pāmpuvāḷneri, kaḷiruvāḷneri, mālvāḷporuppu, pulivāḷporuppu, pāmpuvāḷkāṭu, kaḷiruvāḷkāṭu, māvaruneri, pulivaruneri, pāmpuvāḷporuppu, kaḷiruvāḷporuppu,*

māvarukāṭu, pulivarukāṭu, pāmpuvarukāṇ, kaḷiruvarukāṇ, māvaruporuppu, pulivaruporuppu, pāmpuvaruneri, kaḷiruvaruneri, māpōkukāṇ, pulipōkukāṇ, pāmpuvarukāṭu, kaḷiruvarukāṭu, māpōkunēri, pulipōkuneri, pāmpuvaruporuppu, kaḷiruvaruporuppu, māpōkukāṭu, pulipōkukāṭu, pāmpupōkukāṇ, kaḷirupōkukāṇ, māpōkuporuppu, pulipōkuporuppu, pāmpupōkuneri, kaḷirupōkuneri, māvalāṇkukāṇ, pulivalāṇkukāṇ, pāmpupōkukāṭu, kaḷirupōkukāṭu, māvalāṇkuneri, pulivalāṇkuneri, pāmpupōkuporuppu, kaḷirupōkuporuppu, māvalāṇkukāṭu, pulivalāṇkukāṭu, pāmpuvalāṇkukāṇ, kaḷiruvalāṇkukāṇ, māvalāṇkuporuppu, pulivalāṇkuporuppu, pāmpuvalāṇkuneri, kaḷiruvalāṇkuneri, pāmpuvalāṇkukāṭu, kaḷiruvalāṇkukāṭu, pāmpuvalāṇkuporuppu, kaḷiruvalāṇkuporuppu.

329. தன்பா வல்வழித் தானடை யின்மே.

Taṇ-pā v-alvali-t tāṇṭai y-inr-ē.

Vañci-y-uriccīr is not found in any *pā* other than *vañci-p-pā*.

330. வஞ்சி மருங்கி னெஞ்சிய வரிய.

Vañci maruṅki n-eñciya v-uriya.

The other *cīrs* (i.e.) *āciriya-v-uriccīr* and *veṇṇā-v-uriccīr* may be found in *vañci-p-pā*.

Note: *Vañci* here refers to *vañci-p-pā*.

331. வெண்பா வரிச்சீ ராகிரிய வரிச்சீர்

இன்பா நேரடிக் கொருக்குநிலை யிலவே.

Veṇṇā v-uriccī r-āciriya v-uriccīr

Inpā nēr-aṭi k-oruṅku-nilai y-ila-v-ē.

Veṇṇā-v-uriccīr and *āciriya-v-uriccīr* are not found in the foot of *veṇṇā* which has four *cīrs*.

Note: *Inpā* is taken by *Ilampūraṇar* to refer to *veṇṇā*. *Pērāṣiriyar* says that *inpā-nēr-aṭi* refers to *āciriya-v-aṭi*.

332. கலித்தனை மருங்கிற் கடியவும் டெருது¹.

Kalittalai maruṅkiṭ kaṭiya-v-um perāa.

They (*veṇṇā-v-uriccīr* and *āciriya-v-uriccīr*) are not prohibited in *kalittalai-maruṅku* or *kalippā*.

333. கலித்தனை யடிவயி னேரீற் றியற்சீர்

நிலைக்குறித் தன்றே தெரியு மோர்க்கே.

Kalittalai y-aṭi-vayi nēr-ir riyar-cīr

Nilaikk-urit t-aṇṇ-ē teriyu mōrk-k-ē.

1. பெருது (இளம்.); பருது (பேர.).

Iyaṛcīr which has *nēr-acai* at the end does not, in the opinion of scholars, appear in the *kaṭṭalai-y-aṭi* of *kalippā*.

334. வஞ்சி மருங்கினு மிறுதி நில்லாது¹.

Vañci maruṅkiṇ-u m-iruti nillātu.

Nēr-irriyarcīr does not stand at the end of a foot in *vañci-p-pā*.

Note: *Nēr-irriyarcīr* is taken here from the previous *sūtra*.

335. இசைநிலை நிறைய நிற்குவ² தாயின்
அசைநிலை வரையார் சீர்நிலை பெறவே³.

Icai-nilai nīraiya nirkuva tāyin
Acai-nilai varaiyār cīr-nilai peṇa-v-ē.

They do not prohibit *acai* to be considered a *cīr* if it satisfies the harmony of the sound.

336. இயற்சீர்ப் பாற்படுத் தியற்றினர் கொளலே
தனைவகை சிதையாத் தன்மையான.

Iyaṛ-cīr-p pārpaṭut t-iyarriṇar koḷal-ē
Talai-vakai citaiyā-t taṇmai yāṇ-a.

Ōr-acai-c-cīr may be taken to be similar to *iyaṛcīr* if no harm is done to *talai*.

Note: *Ōr-acai-c-cīr* is got from the previous *sūtra*.

337. வெண்சீர் நீற்றசை நிரையசை யியற்றே.

Veṇ-cī r-irracai nīrai-y-acai y-iyarṇe.

The final *acai* in *veṇpā-v-uriccīr* is to function like *nirai* (in *iyaṛcīr-acai*).

Note: *Iyaṛ-cīr* is taken from the previous *sūtra*.

338. இன்சீ ரியைய வருகுவ தாயின்
வெண்சீர் வரையா ராசிரிய வடிக்கே.

Inci r-iyaiya varukuva t-āyin
Veṇ-cīr varaiyā r-ācīriya v-aṭikk-ē.

They do not prohibit *veṇpā-v-uriccīr* in *ācīriya-v-aṭi*, if it appears to be sweet to the ear.

339. அந்நிலை மருங்கின் வஞ்சி யுரிச்சீர்
ஒன்றுத லுடைய ⁴வொரோவொரு வழியே.

A-n-nilai maruṅkiṇ vañci y-urī-c-cīr
Onṛuta l-uṭaiya v-orō v-oru vaṭi-y-ē.

1. நில்லாது (இளம்.); நில்லா (பேரா.)

2. நிற்குவது (இளம்.); நிற்குவ (பேரா.)

3. பெறவே (இளம்.); பெறவே (பேரா.)

4. ஒரோரு (இளம்.); ஒரோரு (பேரா.)

Vañci-y-uriccīr may come rarely in *ācīriya-v-aṭi* for the same reason, i.e., if it is sweet to the ear.

Note: *Pērāsīriyar* says that the above is allowed in all *ācīriya-v-aṭi* other than *kaṭṭalai-y-aṭi*.

340. நாட்சீர் கொண்ட தடியெனப் படுமே.

Nār-cīr koṇṭa t-aṭi-y-ēṇa-p paṭum-ē.

That which contains four *cīrs* is generally called *aṭi* or foot.

341. அடியுள் னனவே தனையொடு தொடையே.

Aṭi-y-ul ṇaṇa-v-ē talaiyoṭu toṭai-y-ē.

Talai and *toṭai* are found only in the foot (of-four *cīrs*).

342. அடியிறந்து வருத வில்லென மொழிப.

Aṭi-y-irantu varuta l-il-l-ēṇa moḷipa.

They say that they are not found in feet other than they.

343. அடியின் சிறப்பே பாட்டெனப் படுமே.

Aṭiyiṇ ciraṇṇē pāṭṭ-ēṇa-p paṭum-ē.

A verse which has feet of four *cīrs* is called *pāṭṭū*.

344. நாலெழுத் தாதி யாக வாரெழுத்து

ஏறிய நிலத்தே குறளடி யென்ப.

Nāl-elut t-āti y-āka v-ār-eluttū

Ēriya nilattē kuṛaḷ-aṭi y-ēṇa.

They say that *kuṛaḷ-aṭi* contains four to six syllables.

345. எழுழுத் தென்ப சிந்தழக் களவே

ஈரெழுத் தேற்ற மல்வழி யான.

Ēl-elut t-ēṇa cīntaṭik k-āḷav-ē

Īr-elut t-ērṛa m-alvaḷi yāṇ-a.

They say that *cīntaṭi* contains seven to nine syllables.

346. பத்தெழுத் தென்ப ஈரடிக்க களவே

ஒத்த நாலெழுத் தேற்றலன் கடையே.

Pattelut t-ēṇa nēr-aṭikk k-āḷav-ē

Oṭṭa nāl-elut tēṛṛalaṇ kaṭai-y-ē.

Nēraṭi or *āḷavaṭi*, they say, contains ten to fourteen syllables.

347. மூவைத் தெழுத்தே கெடிலடிக்க களவே

ஈரெழுத்து மிகுதலு மியல்பென மொழிப.

Mā-v-aiṇ t-eluttē keṭil-aṭikk k-āḷav-ē

Īr-eluttu mikutaḷ-u m-iyalp-ēṇa moḷipa.

They say that *netil-aṭi* contains fifteen to seventeen syllables.

348. மூவா நெழுத்தே கழிநெடிற் களவே
ஈரெழுத்து மிகுதலு மியல்பென மொழிப.
Mū-vā r-eluttē kali-netiṭ k-aḷav-ē
Īr-eluttu mikutal-u m-iyalp-ena molipa.

They say that *kali-netil-aṭi* contains eighteen to twenty syllables.

349. சீர்நிலை தானே யைந்தெழுத் திரவாத.
Cīr-nilai tān-ē y-aintelut t-iravātū.

Any *cīr* does not exceed five syllables.

350. நேர்நிலை வஞ்சிக் காறு மாகும்.
Nēr-nilai vañcik k-āru mākuṁ.

Nēr-nilai-vañci or *vañci* with two *cīrs* may have six syllables too.

Note: *Ḥampūraṇar* reads this *sūtra* with the previous one and adopts the reading *nēr-nirai* for *nēr-nilai*. *Pērāśiriyar* reads them as two *sūtras* and adopts the reading *nēr-nilai*. His opinion seems to be sound.

351. எழுத்தன வெஞ்சினுஞ் சீர்நிலை தானே
குன்றலு மிகுதலு மில்லென மொழிப.
Eluttala v-eñcinuñ cīr-nilai tān-ē
Kuṇṇal-u mikutal-u m-il-l-ēṇa molipa.

The number of *cīr* does neither increase nor decrease though the number of syllables may vary.

352. உயிரில் லெழுத்து மெண்ணப் படாஅ
உயிர்த்திற மியக்க மின்மை யான.
Uyir-il l-eluttu m-eṇṇa-p paṭāa
Uyirttira m-iyakka m-iṇmai yān-a.

Sound other than a vowel is not taken to account, since it is not an open sound like a vowel.

Note: 1 This *sūtra* clearly tells us that *eluttu* in the previous *sūtras* refer to syllable.

Note 2: It seems to me that the reading *uyir-al-eluttu* is better than *uyir-il-l-eluttu*. Cf. *avar-al-a* in the first *sūtra* of the *Collatikāram*.

353. வஞ்சி யடியே யிருசீர்த் தாகும்.
Vañci y-aṭi-y-ē y-iru-cīrt t-ākum.

The foot of *vañci-p-pā* has two *cīrs*.

354. தன்சீ ரெழுத்தின் சிறுமை மூன்றே.
Taṇ-cīr-eluttin cīrumai mūṇṇē.

Three syllables is the minimum in the *vañci-y-uri-c-cīr*.

355. முச்சீ ரானும் வருமிட னுடைத்தே.
Mu-c-cī rāṇ-um varum-iṭa n-uṭaitt-ē.

There are places where the foot of the *vañci-p-pā* has three *cīrs*.

356. அசைகூ ளொ மவ்வயி ளுன.
Acai-kū n-āku m-a-v-vayī n-ān-a.

A syllable may stand as a detached foot in *vañci-p-pā*.

357. சீர்கூ ளுத னேரடிக் குரித்தே.
Cīr-kū n-āta nēr-aṭik k-uritt-ē.

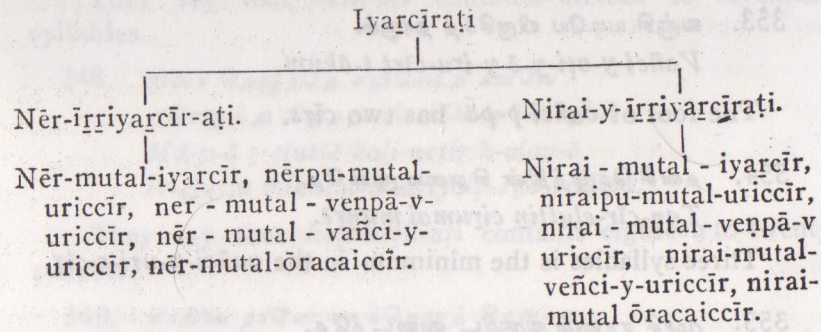
In *aḷavaṭi*, a *cīr* may stand as a detached foot.

358. ஐவகை யடியும் விரிக்குங் கால
மெய்வகை யமைந்த பதினேழ் நிலத்த
எழுபது வகையின்¹ வருவில வாசி
அறுநூற் திருபத் தைந்தா குமே.
Ai-vakai y-aṭi-y-um virikkun kālai
Mey-vakai y-amainta patinēḷ nilatta
Elupatu vakaiyin valu-v-ila v-āḷi
Aru-nūr rirupat taint-ā kuṁ-m-ē.

The five feet, when described in detail, with syllables of seventeen kinds from four-syllabled foot to twenty-seven-syllabled foot are, first of all, seventy faultless kinds and then of 625 kinds.

Note 1: The five kinds of feet are: *Kural-aṭi*, *cintaṭi*, *nēraṭi*, *netil-aṭi* and *kali-netil-aṭi*.

Note 2: The seventy kinds of feet are: *iyarcīr-aṭi*, *āciriya-v-uriccīr-aṭi*, *iyarcīr-vellaṭi*, *vencīr-aṭi*, *nirāi-y-irru-vañci-y-aṭi*, *uri-y-acai-y-irru vañci-y-aṭi* and *acai-c-cīr-aṭi*, each being subdivided into ten kinds.



Similarly *ācīriya-v-uriccīr-aṭi* may have either *nēpū* or *niraipū* at the end and five kinds of initial *cīr* like *nēpū*, *nēr* etc., thus subdividing itself into ten kinds. *Iyarcīr vellāṭi* may have *nēr* or *nirai* at the end, *nēr-irū* may have the five kinds of initial *cīr*, *niraipū*, *nirai* etc., and *nirai-y-irū*, *nēpū*, *nēr* etc., thus subdividing itself into ten kinds.

Veṇcīr may have *nēr* or *nirai* for the initial *cīr*. They may have at the end *nēpū*, *nēr* etc., or *niraipū*, *nirai* etc., thus subdividing themselves into ten kinds.

Similarly, *nirai-y-irru-vañci-y-uriccīr*, *uri-y-acai-y-irru-vañci-y-aṭi* and *acai-c-cīr-aṭi*, each subdivides itself into ten kinds.

Note 3: The five *cīr*, *acai-c-cīr*, *iyarcīr*, *ācīriya-v-uriccīr*, *veṇcīr* and *vañci-y-uriccīr*, when followed by any one of them thrice, form $5 \times 5 \times 5 \times 5 = 625$ kinds of feet.

359. ஆக்கனம்¹ விரிப்பி னனவிறத் தனவே
பாக்குற வுணர்ந்தோர் பன்னுக் காலே.
Āṅkanam virippi-n-alav-iran taṇa-v-ē
Pāṅkurav-unarntōr pannuṅ kālai.

The classification of others like *nār-cīr-aṭi* in that way is endless in the literature of refined scholars.

360. ஐவகையடியு மாகிரியக் குரிய.
Ai-vakai y-aṭi-y-u m-ācīriyak k-uriya.

Ācīriyappā may have all the five kinds of feet having *nūr-cīr*.

361. விராயும் விரினு. மொருஉநிலை யிலவே.
Virāy varin-u m-orūnilai y-ila-v-ē.

It may not be prohibited if any foot in *ācīriyam* is mixed up with different kinds of *cīrs*.

362. தன்சீர் வகையினுத் தனேநிலை வகையினும்
இன்சீர் வகையினைத் தடிக்கு முரிய
தன்சீ ருள்வழித் தனாவகை வேண்டா.
Taṇ-cīr vakaiyinun talai-nilai vakaiyin-um
In-cīr vakaiyi n-aint-aṭikkū m-uriya
Taṇ-cī ruḷvali-t talai-vakai vēṇṭā.

Different kinds of *talai* are not necessary in the stanza which has the prescribed *cīr* and which can have the five kinds of feet, if it sounds well with its *cīr* and *talai*.

Note. *Pērāṣiriyar* reads the first two lines as one *sūtra* and the third line as another. The meaning which he gives to the former is this:—There may be five kinds of feet with reference to *ācīriya-v-uriccīr*, *talai-vakai* being suited to it with *in-cīr* (harmony to the ear). The meaning given to the latter is this:—*Veṇcīr* does not need *talai-vakai*.

363. சீரியன் மருங்கி னோரசை யொப்பின்
ஆசிரியத் தனையென் றறியல் வேண்டுப்.
Cīr-iyar maruṅki n-ōr-acai y-oppin
Ācīriya-t talai-y-eṇ r-arīyal vēṇṭum.

When there are two *cīrs* one following the other, and the final *acai* of the former is identical with the initial *acai* of the latter, it must be said that it is *ācīriya-t-talai*, i.e., if that *acai* is *nēr*, it is called *nēr-onriya-ācīriya-t-talai* and if it is *nirai*, it is called *nirai-onriya-ācīriya-t-talai*. The former *cīr* is *iyar* and the latter is generally one other than it.

364. குறையு முதலா வளவடி காறும்
உறழ்நிலை யிலவே வஞ்சிக் கென்ப.
Kuraḷ-aṭi mutal-ā v-alavaṭi kārūm
Uraḷ-nilai y-ila-v-ē vañcik k-eṇpa.

They say that *vañci-y-uriccīr* does not appear in *kuraḷ-aṭi*, *cintāṭi* and *alavaṭi*.

365. அளவுஞ் சிந்தும் வென்னைக் குரிய
தனாவகை யொன்றாத் தன்மை யான.
Alavun cintum vellāik k-uriya
Talai-vakai y-onrā-t taṇmai yāṇ-a.

Veṇpā deserve to have *alavaṭi* and *cintāṭi* with non-agreeing *talai*.

Note: *Iḷampūraṇar* says that, with agreeing *talai*, *netilāṭi* may sometimes be found:

366. அளவடி மிகுதி யுளப்படத் தோன்றி
இருநெடி வடியுக் கலியிற் குரிய.
Aḷavaṭi mikuti y-uḷappata-t tōṇri
Iru-neṭi l-aṭi-y-uṅ kaliyir k-uriya.

Kalippā deserves to have the two kinds of *netil-aṭi*, i.e., *netil-aṭi* and *kali-netil-aṭi*.

Note: The second line alone is capable of giving the full meaning of the *sūtra*. Hence, the first line seems to have been composed by the author for the sake of clearness. Or, the first line may be taken to suggest that *um* after *iru-netil-aṭi* is *murrummai* and not *ecca-v-ummai*.

367. நிரைமுதல் வெண்சீர் வந்துநிரை தட்டல்¹
வரைநிலை யின்றே யவ்வடிக்கென்ப.
Nirai-mutal veṇṇīr vantū-nirai taṭṭal
Varai-nilai y-inṇ-ē y-a-v-aṭik k-enpa.

It is not prohibited with reference to that *aṭi* (*kalippā-v-aṭi*) to have *nirai-mutal-veṇ-cīr* (after *veṇpā-v-uriccīr*).

Note: *Pērāṣīriyar* takes *nirai-y-irriyarcīr* and *nirai-y-irracīriya-v-uriccīr* in place of *veṇpā-v-uriccīr* taken by *Iḷampūraṇar*. Both of them are not mentioned in the *sūtra*.

368. விராஅய தனையு மொருஉநிலை யிலவே.
Virāaya talai-y-u m-orūu-nilai y-ila-v-ē.

It is not to be prohibited if *talai* is of a mixed nature.

Note: *Iḷampūraṇar* holds that *veṇṭalai* and *ācīriyattalai* may get mixed.

369. இயற்சீர் வெள்ளடி யாகிரிய மருங்கின்
நிலைக்குரி மரபி னிற்பவு முளவே.¹
Iyarcīr veḷḷaṭi y-ācīriya maruṅkin
Nilaiikkuri maraṭi nirpa-v-u m-ula-v-ē.²

Veṇpā-v-aṭi with *iyarcīr-veṇṭalai* may find a place in *ācīriyappā*.

370. வெண்டனை விரவியு மாகிரியம் விரவியும்
ஐஞ்சீ ரடியு முளவென மொழிப.

1. தட்டல் (இளம்.); தட்டினும் (பேரா.).
2. நிற்பவுமுளவே (இளம்.); நிற்கவும் பெறுமே (பேரா.).

Veṇṭalai viravi-y-u m-ācīriyam viravi-y-uṁ
Aiñcī r-aṭi-y-u m-ula-v-ena molipa.

They say that *ācīriyappā* may have five kinds of feet with *veṇṭalai* and *ācīriyattalai* mixed together.

Note 1: According to *Iḷampūraṇar*, *ācīriya-maruṅkin* is taken here from the previous *sūtra*.

Note 2: *Pērāṣīaiyar* thinks that this *sūtra* tells that *kalippā* has five kinds of feet. He further adds *veṇṭalaiyoṭu viravum enavē aiñcīraṭi avarrukku uriyavalla enpaṭām; enavē kalippāvinṅaṇ varum aiñcīraṭiyāyin a-k-kaliyōcaikku urimai-yuṭaittu enpaṭām*.

371. அருசீ ரடியே யாகிரியத் தனையொடு
நெறிபெற்று வருஉ நேரடி முன்னே.
Aru-cī r-aṭi-y-ē y-ācīriya-t talaiyoṭu
Neri-ṭerru varūu nēr-aṭi munṇē.

Foot having six *cīrs* may appear in *ācīriyappā* with *ācīriyat-talai* also after *nēr-aṭi* or the foot with four *cīrs*.

Note: *Ācīriya-maruṅkin* is taken here also.

372. எழுசீ ரடியே முடுகிய னடக்கும்.
Elu-cī r-aṭi-y-ē muṭukiya naṭakkum.

Foot with seven *cīrs* may come in *muṭukiyaḷ*, which is a part of *kalippā*.

373. முடுகியல் வரையார் முதலிரண் டடிக்கும்.
Muṭukiyaḷ varaiyār mutal-iran ṭ-aṭikkum.

Feet with five and six *cīrs* are not prohibited in *muṭukiyaḷ*.

374. ஆசிரிய மருங்கினும் வெண்பா மருங்கினும்
மூவகை யடியு முன்னுத லிலவே.
Ācīriya maruṅkinum veṇpā maruṅkinum
Mūvakai y-aṭi-y-u munṇuta l-ila-v-ē.

The three kinds of feet (of *muṭukiyaḷ*) do not make their appearance in *ācīriyappā* and *veṇpā*.

375. ஈற்றய லடியே யாகிரிய மருங்கின்
தோற்ற முச்சீர்த் தாகு மென்ப.
Īrraya l-aṭi-y-ē y-ācīriya maruṅkin
Tōrra mu-c-cīr-t t-āku m-enpa.

The penultimate foot in the *ācīriyappā* may, they say, have three *cīrs*.

376. இடையும் வரையார் தொடையுணர்ந்தோரே.¹
Iṭai-y-um varaiyār toṭai-y-uṇarn tōr-ē.

Scholars in Prosody do not prohibit the last two feet but one from having three *cīrs*.

377. முச்சீர் முரந்தையு ணிறையவு நிற்கும்.
Mu-c-cīr murarkaiyu nīraiyaṣu nirkum.

In *kalippā* the penultimate foot may have four *cīrs* instead of three.

Note: *Pērāṣiriyar's* interpretation is totally different. It is this: All the feet in *kalippā* may have three *cīrs*.

378. வஞ்சித் தூக்கே செந்துக் கியற்றே.
Vañci-t tūkk-ē centūk k-iyaṟr-ē.

The feet at the end of *vañcippā* is similar to those of *ācīriya-p-pā*, i.e., the penultimate foot may have three *cīrs* or four.

Note: *Tūkkū* means *irū* (end) and *centūkkū* means *ācīriya-v-irū*.

379. ²வெண்பா வீற்றடி முச்சீர்த் தாகும்
 அசைச்சீர்த் தாகு மவ்வழி யான.
Veṇṇā v-irraṭi mu-c-cīrt t-ākum
Acai-c-cīrtt-āku mav-vali yāṇ-a.

The last foot of a *veṇṇā* has three *cīrs* the last of which is an *acai-c-cīr*.

Note. The two lines are read as separate *sūtras* by *Pērāṣiriyar*.

380. நேர்ந் நியற்கீர் நிரையு நிரையும்
 சேரந் நிறுஉ மியற்கைய வென்ப.
Nēr-ir r-iyar-cīr nīrai-y-u nīraiṣum
Cīr-ēr r-irūu m-iyarkaiya v-eṇṇa.

They say that the *acai-c-cīr* at the end of *veṇṇā* may be *nīrai* or *nīraiṣu*, if it is preceded by *nēr-irriyarcīr*.

Note: *Acai-c-cīr* is taken here from the previous *sūtra*.

381. நிரையவ ணிந் பி னேரு ழேர்பும்
 வரைவின் நென்ப வாய்மொழிப் புலவர்.

1. உணர்ந்தோர் (இளம்.); உணர்வோர் (பேரா.).
 2. வெண்பா (இளம்.); வெண்பாட்டு (பேரா.).

- Nirai-y-ava nīrpi nēru nērpum*
Varai-v-in r-eṇṇā vāy-moli-p pulavar.

Scholars noted for their learning say that *nēr* and *nērpū* are not prohibited there i.e., at the end of *veṇṇā*—if it is preceded by *nirai-y-irriyarcīr*.

382. எழுச்சி நிறுதி யாகிரியக் கலியே.
Elu-cī r-iruti y-ācīriyaṅ kali-y-ē.

The penultimate foot of *kalippā* is of the nature-of *ācīriyappā* with three *cīrs*.

383. வெண்பா வியலினும் பண்புற முடியும்.
Veṇṇā v-iyaliṇ-um paṇṇura muṭiyum.

It may be of the nature of *veṇṇā*.

384. எழுத்து முதலா வீண்டிய வடியின்
 குறித்த பொருளை முடிய நாட்டல்
 யாப்பென மொழிப யாப்பறி புலவர்.
Eluttu mutal-ā v-iṇṇiya v-aṭiyin
Kuritta porulai muṭiya nāṭṭal
Yāpp-ena molipa yāpp-ari pulavar.

Scholars in Prosody say that *yāppū* is that which is made of the limbs mentioned above from *eluttu* to *aṭi*.

385. பாட்டுரை னாலே வாய்மொழி பிசியே
 அக்கத ¹முதுசொ லவ்வேழ் கிலத்தும்
 வண்புகழ் மூவர் தண்பொழில் வரைப்பின்
 நாற்பே ரெல்லை யகத்தவர் வழங்கும்
 யாப்பின் வழிய தென்மனார் புலவர்.
Pāṭṭurai nūl-ē vāy-moli pici-y-ē
Aṅkata mutu-co l-a v-v-ēl nilattum
Vaṇ-pukaḷ mūvar taṇ-polil varaippin
Nār-pē r-ellai y-akattavar valaṅkum
Yāppin valiya t-enmanār pulavar.

They say that the material described by the residents of the fertile land of the famous three (Tamil kings) having four big boundaries in *pāṭṭu*, *urai*, *nūl*, *vāy-moli*, *pici*, *aṅkatam* and *mutu-col* is composed in verse form.

Note: The four boundaries mentioned here should be *Vēṅkaṭam* on the north, *Kumari* on the south, Bay of Bengal

1. முதுசொல் (இளம்.); முது சொல்லோடு (பேரா.).

on the east and Arabian sea on the west. This is evident from the *Pāyiram* which comes from the mouth of *Paṇampāraṇār*, a class-mate of *Tolkāppiyaṇār*. *Mūvar* evidently refers to *Cēraṇ*, *Cōlaṇ*, and *Pāṇṇiyaṇ* kings.

386. மரபே தானும்
நாற்சொல் வியலான் யாப்புவிழிப் பட்டன்று.¹
Marapē tān-um
Nār-col l-iyalān yāppu-vaḷi-p paṭṭanrū.

Marapū is the form of verse made up of the four kinds of words.

Note: The four kinds of words may refer to *peyar*, *vinai*, *iṭai* and *uri* and *iyarcol*, *tiricol*, *ticai-c-col* and *vaṭacol* which have been explained in detail in *Collatikāram*.

387. அகவ லென்ப தாசிரி யம்மே.
Akava l-enpa t-āciri yam-m-ē.

The *tūkkū* or *ōcai* of *āciriyaṭṭā* is, they say, *akaval*.

Note 1: Since *tūkkū* follows *marapū* in the first *sūtra* of this chapter, this *sūtra* is taken to deal with it.

Note 2: *Tūkkū* may be translated by the word *rhythm*.

388. ²அகிதன் றென்ப வெண்பா யாப்பே.
A: taṇ r-enpa veṇpā yāppē.

They say that it is not the rhythm found in *veṇpā*.

389. துள்ள லோசை கலியென மொழிப.
Tulla l-ōcai kaḷi-y-ēna molīpa.

They say that the rhythm suited to *kaḷippā* is called *tullal*,

390. துங்க லோசை வஞ்சி யாகும்.
Tūṅka l-ōcai vañci y-ākum.

The rhythm suited to *vañci* is called *tūṅkal*.

391. மருட்பா வேளை யிருசா ரல்லது
தானிது வென்னுந் தன்மை யின்றே.
Maruṭpā v-ēṇai y-iru-cā r-allatu
Tāṇ-itu v-ennun taṇmai y-inrē.

There is no rhythm peculiar to *maruṭpā* except that it has those belonging to *veṇpā* and *āciriyaṭṭā*.

1. பட்டன்று (இளம்.); பட்டன் (பேரா.).
2. அகிதன்று (இளம்.); அகிதான்று (பேரா.).

392. ¹அவ்வியல் பல்லது பாட்டாக்குக் கிளவார்.
A-v-v-iyal p-allatu pāṭṭāṅku-k kiḷavār.

They do not compose a verse (*pāṭṭū*) except with those traits.

393. துக்கியல் வகையே யாக்கென மொழிப.
Tūkkīyal vakai-y-ē y-āṅk-ēna molīpa.

They say that the nature of *tūkkū* is the same as is mentioned before.

394. மோனை யெதுகை முரணே யியைபென
நானெறி மரபின தொடைவகை யென்ப.
Mōṇai y-etukai muraṇ-ē y-iyai-p-ēna
Nāṇerī marapiṇa toṭai-vakai y-enpa.

They say that *toṭai* is traditionally classified into four:—*mōṇai*, *etukāi*, *muraṇ* and *iyaiṭṭū*.

395. அளபெடை தலைப்பெய வைந்து மாறும்.
Aḷapeṭai talai-p-peya v-aṇtu m-ākum.

It is of five kinds if *aḷapeṭai* is added to it.

396. பொழிப்பு மொருஉஞ் செத்தொடை மரபும்
அமைந்தவை தெரியி னவையுமா ருளவே.
Polippu m-orūuñ centoṭai marapum
Amaintavai teriyi n-avai-y-um-ā r-uḷa-vē.

In addition to the above, the three kinds of *toṭai-polippū*, *orūu* and *centoṭai* may also be used.

397. நிரனிதுத் தமைத்தலு மிரட்டை யாப்பும்
மொழிந்தவற் றியலான் முற்று மென்ப.
Nīranirut t-amaittal-u m-irattai yāppum
Molintavar r-iyalān murru m-enpa.

Toṭai, they say from literature, may be used at intervals or the same *cīr* may be repeated in a foot. The former is called *nīranirai-t-toṭai* and the latter *irattai-t-toṭai*.]

Pāṭukō pāṭukō pāṭukō pāṭukō.

Nā-vīr r-irunta pūlavīrkā! pāṭukō is an example for *irattai-t-toṭai*.

398. அடிதொறுத் தலையெழுத் தொப்பது மோனை.
Aṭi-torun talai-y-eḷut t-oppatu mōṇai,

1. அவ்வியல்பு (இளம்.); அவ்வியல் (பேரா.).

Mōṇai is the alliteration of the initial sounds of the feet of a verse.

EXAMPLE: Mā-v-um pullam vativayir paṭara
Mā-nir virinta pū-v-uñ kūmpa.

399. அஃதொழித்தொன்றி நெதுகை யாகும்.

A. t-olīt t-onri n-etukai y-ākum.

Etukai is the alliteration of sounds other than initial ones of the feet of a verse.

EXAMPLE: Appilā r-ellān tamakk-uriya r-anpuṭaiyār
Enpu m-uriyar pirarkku.

400. ஆயிரு தொடைக்குங் கிளையெழுத் துரிய.

Ā-y-iru toṭaiṅkuñ kilai-y-elyut t-uriya.

Sounds of the same class also may be used in the above two kinds of *toṭai*, i.e., in *mōṇai-t-toṭai* and *etukai-t-toṭai*.

Note: *Kilai-y-elyuttu* may refer to the vowels and consonants having the same place of articulation and consonants of the same *inam* like *vallinam*, *mellinam*, and *iṭai-y-inam*.

401. மொழியினும் பொருளினு முரணுதன் முரணே.

Moliyin-um porulin-u muraṇutan muraṇ-ē.

Muraṇ is that wherein words having *mōṇai* or *etukai* have different meanings or words having the same meaning without *mōṇai* or *etukai* stand in the corresponding *cīr* of each foot.

Example for *conmuraṇ*:

Irumpi n-anṇa karuṅkōṭṭu-p punṇai

Ponni n-anṇa nuṇṭā t-uraikkum.

Example for *porul-muraṇ*:

Cirai-kāṅkuñ kāpp-evaṇ ceyyu makalir

Nirai-kāṅkuñ kāppē talai (Kura! 57).

Note: *Pērāśiriyar* says that *muraṇ* is of five kinds: *conmuraṇ*, *poruṇmuraṇ*, *collum porulum colloṭu muraṇutal*, *collum porulum poruṭoṭu muraṇutal* and *collum porulum colloṭum poruṭoṭum muraṇutal*.

402. இவ்வா யொப்பினஃ தியைபென மொழிப.

Iruvā y-oppin-a. t-iyaiṭ-ēna molipa.

They say that identity of sounds at the end of each foot in a verse is called *iyaiṭ*.

EXAMPLE: Maṇṇinta nilaṇum

Nilan-ēntiya vicumpum

Vicumpuṭaivāru valiyam.

(Pura 2).

403. தளபெழி னவையே யளபெடைத் தொடையே.

Alaṭ-eli n-avai-y-ē y-alapeṭai-t-toṭai-y-ē.

If there is *alapeṭai* at the corresponding *cīr* of each foot, it is called *alapeṭai-t-toṭai*.

EXAMPLE: Ōo v-iṇitē y-emakkinnōy ceyta-kaṇṭu

Āa mitarṭaṭ ṭatū

(Kura! 976).

404. ஒருசீ ரிடையிட் டெதுகையாயின்

பொழிப்பென மொழிதல் புலவ ராறே.

Oru-cī r-iṭai-y-iṭ t-etukai y-āyin

Polipp-ēna molītal pulava r-ārē.

It is the practice of scholars to call it *polippu* if there is *etukai* in alternate *cīr* of the same foot.

EXAMPLE: Mānilai makalir nāṇṇar kaliya (Pura 78, 10)

Note: *Ilampuraṇar* thinks that the word *etukai* in the *sūtra* is *upalakṣana* to *mōṇai*, *iyaiṭ*, *muraṇ*, and *alapeṭai*.

405. இருசீ ரிடையிடி னொருஉவெண் மொழிப.

Iru-cī r-iṭaiyiṭi n-orūu-v-ēna molipa.

They say that, if there is *etukai* in the *cīrs* of the same interrupted by two *cīrs*, it is called *oruū*.

EXAMPLE: Cil-valai virali-y-um yān-um val-viraintu

(Pura 60),

406. சொல்லிய தொடையொடு வேறுபட் டியலின்

சொல்லியற் புலவரது செத்தொடை யென்ப.

Colliya toṭaiyoṭu vērupaṭ t-iyalin

Colliyar pulavaratu centotai y-eṇṇa.

They say that the *toṭai* which differs from those mentioned above is called *centotai* composed by scholars with ordinary words.

EXAMPLE: Kaṭuṇ-tēr kulitta-ñella lāṅkaṇ

Velvāy-k kaṭutai-p pulliṇam pūṭṭi (Pura 15).

407. மெய்பெறுமரபிற் றெடைவகை தாமே

ஐயீ ராயிரத் தாறெஞ் ஞாற்றெருடு

தொண்டுதலை யிட்ட பத்தக்குறை யெழுதாத்.

றென்பஃ தென்ப வுணர்ந் திடு றெனே.

Mey-peru marapir toṭai-vakai tām-ē
Ai-y-i r-āyirat t-ārāiñ nūrroṭu
Tonṭu-talai y-iṭṭa pattu-k-kurai y-eḷunūr
Ronpa: t-enpa v-unarntici nōr-ē.

Experienced scholars say that *toṭai*, as is found in literature, is of 13699 kinds.

Note 1: *Ḥampūraṇar* mathematically arrives at the following results:—

Mōnai-t-toṭai 1019, *etukai-t-toṭai* 2473, *muraṇṭoṭai* 2, *Iyaipu-t-toṭai* 182, *Aḷapeṭai-t-toṭai* 159, *Polippu-t-toṭai* 654, *Orūut-toṭai* 654, *centoṭai* 8556.

Note 2: Taking *tonṭu* to mean nine, *Pērāsiriyaṇ* gives the number 13708 (13699+9).

Note 3: Bhavanandam Pillai's edition says in the foot notes that *Uraiyāciriyaṇ* reads *ēlu-nūrronrū* but in *Ḥampūraṇam* edition it is not so found. It further says that *Naccinārkkiniyaṇ*'s number is 6291.

408. தெரிந்தனர் விரிப்பின் வரம்பில வாசும்.¹

Terintaṇar virippin varampila v-ākum.

It will become endless if scholars well versed in literature begin to divide it further.

409. ²தொடைநிலை வகையே யாக்கென மொழிப.

Toṭai-nilai vakai-y-ē y-āṅk-eṇa molipa.

They say that the classification of *toṭai* is of the sort mentioned above.

Note: I am not able to see clearly the need for this *sūtra*. What is *nōkkū*?

410. மாத்திரை முதலா வடிநிலை காறும்

நோக்குதற் காரண நோக்கெனப் படுமே.

Māttirai mutal-ā v-aṭinilai kārum

Nōkkutar kāraṇa nōkk-eṇa-p paṭum-ē.

The grace from *māttirai* to foot which arrests the attention of the reader is called *nōkkū*.

1. ஆகும் (இளம்.); பங்கும் (பேரா.).

2. தொடைநிலைவகையே (இளம்.); தொடைவகைநிலையே (பேரா.).

Note 1: It is the *nōkkū* that distinguishes a *poetic verse* from a *versified prose*.

Note 2: *Ḥampūraṇar* classifies *nōkkū* into *oru-nōkkū pala-nōkkū* and *iṭai-y-iṭṭa nōkkū*.

How is *pā* classified?

411. ஆசிரியம் வஞ்சி வெண்பாக் கலியென

நாலியற் றென்ப பாவகை விரியே.

Āciriyaṇ vañci veṇpā-k kali-y-eṇa

Nāl-iyar r-eṇpa pā-vakai viriyē.

They say that *pā* is classified into four kinds: *āciriyaṇ*, *vañci*, *veṇpā*, and *kali*.

412. அந்நிலை மருங்கி னறமுத லாகிய

மும்முதற் பொருட்கு முரிய வென்ப.

A-n-nilai maruṅki n-ara-muta l-ākiya,

Mu-m-mutar poruṭku m-uriya v-eṇpa.

They say that all the four kinds of verses are used, when the three objects of human pursuit *aram*, *poruḷ*, and *iṇṇam* are described.

413. பாவிரி மருங்கினைப் பண்புறத் தொகுப்பின்

ஆசிரி யப்பா வெண்பா வென்றற்கு

ஆயிரு பாவினு ளடங்கு மென்ப.

Pā-viri maruṅkinai-p paṇṇ-ura-t tokuppin

Āciri ya-p-pā veṇpā v-eṇṇāṅku

Ā-y-iru pāvīnu l-aṭaṅku m-eṇpa.

If the four kinds of *pā* are properly compressed, they may come under the two-*āciriyaṇpā* and *veṇpā*.

414. ஆசிரிய நடைத்தே வஞ்சி யேனை

வெண்பா நடைத்தே கலியென மொழிப.

Āciriya naṭaitt-ē vañci y-ēnai

Veṇpā naṭaitt-ē kali-y-eṇa molipa.

They say that *vañci* falls under *āciriyaṇpā* and *kali* under the other kind, *veṇpā*.

415. வாழ்த்தியல் வகையே நாற்பாக்கு முரித்தே.

Vāḷttiyaḷ vakai-y-ē nār-pāṅku m-uritt-ē.

Stanzas paying homage to Gods and the Great may be composed in all the four kinds of verses.

Note: *Pērāsiriyaṇ* says that the objects to which homage is paid are (1) God, (2) sages, (3) cow, (4) brahmins, (5) kings, (6) rain and (7) country.

416. வழிபடு தெய்வ நிற்புறம் காப்பப்
பழிதீர் செவ்வமொடு வழிவழி சிறந்து
பொலிமி னென்னும் புறநிலை வாழ்த்தே
கலிநிலை வகையும் வஞ்சியம் பெருஅ.
Vali-paṭu tēyva nir-puraṇ kāppa-p
Pali-tīr celvamotu vali-vali ciraṇtū.
Polimi n-ennum pura-nilai valtt-ē
Kali-nilai vakai-y-um vañci-y-um perāa.

The *puraṇilai valttū* of the type 'May you prosper for generations to come with spotless fortune, you being protected by your family deity' is not composed either in *kali* or *vañci*.

417. வாயுறை வாழ்த்தே யவையடக் கியலே
செவியறி வுறாவென வவையு மன்ன.
Vāyurai valtt-ē y-avai-y-aṭak k-iyal-ē
Cevi-y-ari v-urūu-v-eṇa v-avai-y-u m-anna.

Vāyurai-valttū, *avai-y-aṭakkū* and *cevi-y-ari-v-urūu* are of the same nature, i.e., they are not composed in *kalippā* or *vañciṭṭā*.

What is *vāyurai-valttū*?

418. வாயுறை வாழ்த்தே வயங்க நாடின்
வேம்புக் கடுவும் போல வெஞ்சொல்
தாங்குத லின்றி வழிநனி பயக்கு மென்ற
ஓம்படைக் கிளவியின் வாயுறத் தற்றே.
Vāy-urai valtt-ē vayanṅka nāṭin
Vēmpuṇ kaṭu-v-um pōla veñ-col
Tāṅkuta l-inri vali-nani payakkum-enrū
Ōmpatai-k kiḷaviyīn vāy-ura-t t-arrē.

Vāy-urai-valttū is, on close examination, the thrusting of salutary advice without avoiding harsh words like the administering of bitter and pungent medicine.

What is *avai-y-aṭakkū*?

419. அவையடக் கியலே யறிபத் தெரியின்
வல்லா கூறினும் வகுத்தனர் கொண்மினென்று
எல்லா மாந்தர்க்கும் வழிமொழித் தன்றே.
Avai-y-aṭak k-iyal-ē y-aripa-t teriyin
Vallā kūrinum vakuttanar koṇmin-enrū
Ellā māntarkkum vali-molin t-anr-ē.

Avai-y-aṭakkū is, if well examined, one's modest expression to all to discriminate what is good in his unworthy sayings and take it.

What is *cevi-y-ari-v-urūu*?

420. செவியுறை தானே
பொங்குத லின்றிப் புரையோர் நாப்பண்
அவிதல் கடனைச் செவியுறுத் தன்றே.
**Cevi-y-urai tāṇ-ē*
Pōṅkuta l-inri-p puraiyōr nāppaṇ
Avital kaṭaṇ-eṇa-c cevi-y-urūt t-anr-ē.

Cevi-y-urai is that which is brought to the ear of one who stands in submission without assuming superior airs in the midst of learned men,

421. ஒத்தா ழிசையு மண்டில யாப்பும்
குட்டமு நேரடிக் கொட்டின வென்ப.
Ottā l-icai-y-u maṇṭila yāppum
Kaṭṭam-u nēr-aṭik k-oṭṭiṇa v-eṇṇa.

They say that *ottālicai*, a limb of *kalippā*, *maṇṭila-yāppu* of *āciriyaṭṭā* and *kuṭṭam*, another limb of *kalippā* have their feet consisting of four *cīrs*.

Note 1: *Kuṭṭam* and *taravu* are synonyms.

Note 2: *Pērācīriyar* takes that this holds good to *kuṭṭam* in *ottā-icai-k-kali* and *maṇṭila-yāppu*. But he himself states under the *sūtra* 114 that *three* are mentioned here.

422. குட்ட மெருத்தடி யுடைத்து மாறும்.
Kuṭṭa m-eruttaṭi y-uṭaittu m-ākum.

Kuṭṭam may have its penultimate foot (having three *cīrs*).

Note 1: The above is the meaning of *ḷampūraṇar*. *Pērācīriyar*'s meaning is 'that *kuṭṭam* may come in the penultimate foot also.

423. மண்டிலம் குட்ட மென்றிவை யிரண்டும்
செந்தூக் கியல வென்மனார் புலவர்.
Maṇṭilaṇ kuṭṭa m-enriṇvai y-iraṇṭum
Centūk k-igala v-eṇmanār pulavar.

Learned men say that the above mentioned two *maṇṭilaṇ* and *kuṭṭam* are of the nature of *centūkku* i.e. they have *akaval-ōcai*.

Note: *Centūkku* is an *apmoli-t-tokai* and is synonymous with *āciriyaṭṭā*.

424. நெடுவெண் பாட்டே குறுவெண் பாட்டே
கைக்கிளை பரிபாட் டங்கதச் செய்யுளோடு
ஒத்தவை யெல்லாம் வெண்பா யாப்பின.
Neṭu-ven pātt-ē kuru-ven pātt-ē
Kaikkilāi paripāṭ t-āṅkata-c ceyyulōti
Ottavai y-ellām venpā yāppina.

Neṭu-venpāttu, kuru-venpāttu, kaikkilāi, paripāttu, and āṅkatam have the *yāppu* of *Venpā*.

425. கைக்கிளை தானே வெண்பா வாகி
ஆசிரிய வியலான் முடியவும் பெறுமே.
Kaikkilāi tān-ē venpā v-āki
Āciriya v-iyalān muṭiyavum perum-ē.

Kaikkilāi may have the first two feet like *venpā* and the last two feet like *āciriya*.

Note: Such a stanza is called *maruṭpā*.

426. பரிபா டல்லே தொகைநிலை வகையின்
இதுபா வென்னு மியனெறி யின்றிப்
பொதுவாய் நின்றற்கு முரித்தென மொழிப.
Paripā ṭāl-l-ē tokai-nilai vakaiyin
Itu-pā v-ennu m-iyāneri y-īnri-p
Potuṭvāy nīrarku m-uritt-ēna molipa.

They say that *paripāṭal* has no metre of its own, but may be composed in all metres.

427. கொச்சக மராகஞ் சுரிதக மெருத்தொடு
செப்பிய நான்குந் தனக்குறுப் பாகக்
கமங் கண்ணிய நிலைமைத் தாகும்.
Kocchaka m-arākañ curitaka m-eruttotū
Ceppiya nāṅkun-tānakurup p-āka-k
Kāmaṇ kaṇṇiya nilaimait t-ākum.

Paripāṭal has the following four limbs: *Kocchakam, arākam, curitakam, and eruttu*.

Note: *Paripāṭal* is taken here from the previous *sūtra*.

428. சொற்சீ ரடியு முடுகிய லடியும்
அப்பா நிலைமைக் குரிய வாகும்.
Cor-ṭi r-aṭi-y-u muṭukiya l-aṭi-y-um
A-p-pā nilaimai-k k-uriya v-ākum.

Paripāṭal may have *cor-cir-aṭi* and *muṭukiya-l-aṭi*.

What is *cor-cir-aṭi*?

429. கட்டுரை வகையா நெண்ணெடு புணர்ந்து
முற்றடி¹ யின்றிக் குறைவுசீர்த் தாகியும்
ஒழியசை யாகியும் வழியசை புணர்த்தும்²
சொற்சீர்த் திறுதல் சொற்சீர்க் கியல்பே.
Kaṭṭurai vakaiyā n-ennoṭu puṇarntu
Murraṭi y-īnri-k kuraiyu-cirt t-āki-y-um
Oḷi-y-acai y-āki-y-um vaḷi-y-acai puṇarttum
Cor-cir-t-tirutal cor-cirk k-iyalp-ē.

The nature of *cor-cir-aṭi* is that it may be in the form of prose, it may consist of one or two feet, it may have the final *cir* defective by one or two *acais* and it may have an *acai* standing in place of a *cir* or a word standing in place of a *cir*.

Note: For the definition of *muṭukiya-l-aṭi* see *sūtras* 372 and 373.

430. அக்கதத் தானே யரிநபத் தெரியின்
செம்பொருள் கரந்த தெனவிரு வகைத்தே.
Āṅkatan tān-ē y-arirapa-t teriyin
Cemporuḷ karanta t-ēna-v-iru vakaitt-ē.

Āṅkatam (satirical stanza), if carefully examined, is of two kinds: *Cemporuḷ* and *karantatu*.

431. செம்பொரு ளாயின் வசையெனப் படுமே.
Cem-poru ḷ-āyin vacai-y-ēna-p paṭum-ē.

Āṅkatam of the kind of *cemporuḷ* is called *vacai*.

432. மொழிகரந்து³ மொழியினது பழிகரப் பாகும்.
Moli-karantu moliyin-atu paḷikarap p-ākum.

If the idea is not directly expressed in *āṅkatam* but is suggested, it is called *paḷi-karappu*.

433. செய்யுட் டாமே யிரண்டென மொழிப.
Ceyyul ṭām-ē y-irant-ēna molipa.

They say that *ceyyul* (stanza) is of two kinds.

What are they?

434. ⁴புகழொடும் பொருளொடும் புணர்ந்தன் றாயின்
செவியுறைச் செய்யு ளென்மனார் புலவர்.

1. முற்றடி (இளம்.); முட்டடி (பேரா.).
2. புணர்த்தும் (இளம்.); புணர்ந்தும் (பேரா.).
3. மொழியின் (இளம்.); சொல்லின் (பேரா.).
4. புகழொடும் (இளம்.); துகளொடும் (பேரா.).

*Pukaloṭum poruṭoṭum puṇarntan r-āyīn
Cevi-y-urai-c ceyyu l-enmanār pulavar.*

If it deals with the fame or aṇam, poruḥ and inṇam, it is called *ceviyurai-c-ceyyul*.

Note. *Ceyyul* is taken here from the previous *sūtra*.

435. வசையொடு நசையொடும் புணர்ந்தன் ருயின்
அங்கதச் செய்யு னென்மனார் புலவர்.

*Vacaiyoṭu nacaiyoṭum puṇarntan r-āyīn
Aṅkata-c ceyyu l-enmanār pulavar.*

Learned men say that the stanza of satire and mockery is called *aṅkatam*.

436. ஒத்தா முசைக்கலி கலிவெண் பாட்டே
கொச்சக முறமொடு கலிநால் வகைத்தே.

*Ottā līcai-k-kali kali-ven pāṭṭē
Kocaka m-uṛaloṭu kali-nāl vakaitt-ē.*

Kali is of four kinds: *ottālicai-k-kali*, *kali-ven-pāṭṭū*, *kocakam* and *uṛal-kali*.

437. அவற்றுள்
ஒத்தா முசைக்கலி யிருவகைத் தாகும்.

*Avarruḥ
Ottā līcai-k-kali y-iruvakait t-ākum.*

Of them *ottālicaikkali* is of two kinds.

What are they?

438. இடைநிலைப் பாட்டே¹ தரவுபோக் கடையென
நடை²நவின் றொழுமொன்றென மொழிப.

*Iṭai-nilai-p pāṭṭ-ē taravu-pōḷkaṭai-y-ēṇa
Naṭai-navin r-oluku m-onr-ēṇa molīpa.*

One of them has the following four limbs: *iṭai-nilai-p-pāṭṭū*, *taravu*, *pōḷkū* and *aṭai*.

Note 1. *Iṭai-nilai-p-pāṭṭū* is synonymous with *tāl-icai*; *pōḷkū*, *vāram*, *aṭakkiyal* and *curitakam* are all synonymous: *aṭai* is synonymous with *taṇi-c-col*.

Note 2. Though the natural order of the four is *taravu*, *iṭainilaiippāṭṭū*, *aṭai* and *pōḷkū*, it is not observed in this *sūtra*. But their natural order is suggested by the following four *sūtras*.

1. பாட்டே (இளம்.); பாட்டு (பேரா.).

2. நவின்று (இளம்.); பயின்று (பேரா.).

What is *taravu*?

439. தரவே தானு நாலடி யிழிபாய்
ஆறி ரண்டியர் பேறவும்¹ பெறுமே.

*Tarav-ē tān-u nāl-aṭi y-ilipāy
Āri raṇṭ-uyar p-ēṇa-v-um perum-ē.*

Taravu has four feet for the minimum and twelve feet for the maximum.

440. இடைநிலைப் பாட்டே
தரவகப் பட்ட மரபின வென்ப.

*Iṭainilai-p pāṭṭ-ē
Taravakap paṭṭa marapina v-eṇṇa.*

They say that *tālici* has its feet less than *taravu*.

Note. *Ḥampūraṇar* says that *tālicai* has only two or three feet; *Pērāśiriyar* says that its feet may range from eleven to two.

441. அடைநிலைக் கிளவி தாழிசைப் பின்னர்
நடைநவின் றொழுமொன்றென மொழிப.²

*Aṭai-nilai-k kiḷavi tāḷicai-p pinṇar
Naṭai-navin r-oluku m-āṅk-ēṇa molīpa.*

They say that *aṭai-nilai-k-kiḷavi* appears after *tālicai*.

442. போக்கியல் வகையே வைப்பெனப் படுமே

தரவிய லொத்து மதனகப் படுமே
புரைதீ ரிழுதி நிலையுரைத் தன்றே.

*Pōḷkkiyal vakai-y-ē vaipp-ēṇa-p paṭum-ē
Taraviya l-ottu m-aṭan-akap paṭumē
Purai-tī r-iruti nilai-y-urait tanr-ē.*

Pōḷkū is otherwise called *vaippū* and its feet are the same as in *taravu* or less and it forms the spotless concluding portion of the stanza.

Note: The first line is taken as a separate *sūtra* by *Pērāśiriyar*.

443. ஏனை யொன்றே
தேவர்ப் பராஅய முன்னிலைக் கண்ணே.

*Enai y-onrē
Tēvar-p parā aya munnilaiḱ kaṇṇ-ē.*

1. சயர்வும் பிறவும் (இளம்.); உயர்பேறவும் (பேரா.).

2. ஆற்றெனமொழிப (இளம்.); ஆற்றென கிளவி (பேரா.).

The other kind of *ottāḷicai-k-kali* is used to extol gods in person.

444. அதுவே
வண்ணக மொருபோ கெனவிரு வகைத்தே.
Atu-v-ē
Vaṇṇaka m-oru-pō k-ēna-v-iru vakaitt-ē.
It is of two kinds: *Vaṇṇakam* and *orupōkū*.
What is *vaṇṇakam*?

445. வண்ணகத் தானே
தரவே தாழிசை யெண்ணே வாரமென்று
அந்நால் வகையிற் றேன்று மென்ப.
Vaṇṇakan tān-ē
Tarav-ē tāḷicai y-eṇ-ṇ-ē vāram-enṇu
A-n-nāl vakaiyir rōṇru m-enpa.

They say that *vaṇṇakam* has the following four limbs—
taravu, *tāḷicai*, *eṇ* and *vāram*.

446. தரவே தானும்
நான்கு மாறு மெட்டு மென்ற
நேரடி பற்றிய நிலைமைத் தாகும்.
Taravē tān-um
Nāṇku m-āru m-eṭṭu menṇa
Nēr-aṭi parriya nilaimait t-ākum.

The *taravu* of *vaṇṇaka-v-ottāḷicai* has four, six or eight feet, each having four *cīrs*.

447. ஒத்துமூன் ருகு மொத்தா ழிசையே
தரவிற் சுருங்கித் தோன்று மென்ப.
Ottu-mūṇ r-āku m-ottā ḷicai-y-ē
Taravir curuṅki-t tōṇru m-enpa.

They say that *ottāḷicai* will be of lesser length than *taravu* and may consist of three feet of equal length.

448. அடக்கியல் வாரந் தரவோ டொக்கும்.
Aṭakkiyal vāran taravō t-okkum.

The *vāram* otherwise known as *aṭakkiyal* is similar to *taravu*.

449. முதற்றெடை பெருகிச் சுருங்கும் னெண்ணே.
Mutarroṭai peruki-c curuṅkuma ṇ-eṇ-ṇ-ē.

Eṇ is that where the *ṭōṭai* will gradually diminish in length.

450. எண்ணிடை யொழித லேத மின்றே
சின்ன மல்லாக் காலை யான.
Enṇitai y-olita l-ēta m-inṇ-ē
Cinna- m-allā-k kālai yān-a.

There is no harm if the limb *eṇ* is not found in the absence of *taṇi-c-col*.

Note: 1. *Ētam* and *cinṇam* are the *tadbhava* of Skt. *hēta* and *chinna*.

Note: 2. The second line of this *sūtra* suggests that *taṇi-c-col* also forms a limb to *vaṇṇakam* in addition to the four mentioned.

Note: 3. *Pērāṣiriyar*, on the other hand, takes *enṇitai* in the sense of *iṭai-y-eṇ* which is, according to him, one of the four *eṇ*—*mutaṇilai-y-eṇ*, *iṭai-y-eṇ*, *kaṭai-y-eṇ* and *cīrreṇ*.

451. ஒருபோ கியற்கையு மிருவகைத் தாகும்.
Orupō k-iyarkai-y-u m-iru-vakait t-ākum.

Orupōkū also is of two kinds.

Note: Cf. *sūtra* 444.

What are they?

452. கொச்சக வொருபோ கம்போ தரங்கமென்று
ஒப்ப காடி யுணர் தல் வேண்டும்.
Koccaka v-orupō k-ampō taranṅkam-enṇu
Oppa nāṭi y-uṇartal vēṇṭum.

One should understand that they are *koccaka-v-orupōkū* and *ampōtaranṅkam*.

453. தரவின் ருகித் தாழிசை பெற்றும்
தாழிசை யின்றித் தரவுடைத் தாகியும்
எண்ணிடை யிட்டுச் சின்னக் குன்றியும்
அடக்கிய லின்றி யடிநிமிர்ந் தொழுகியும்
யாப்பினும் பொருளினும் வேற்றுமை யுடையது
கொச்சக வொருபோ காகு மென்ப.
Tarav-in rāki-t tāḷicai perrum
Tāḷicai y-inṇi-t taravutai-t t-ākiyum
Eṇ-ṇ-iṭai y-iṭṭu-c cinṇaṇ kunriyum
Aṭakkiya l-inṇi y-aṭi-nimirn t-olukiyum
Yōppin-um poruḷin-um vērrumai y-uṭaiyatū
Koccaka v-orupō k-āku m-enpa.

Koccaka-v-orupōkū may have all the limbs deficient in *taravu*, *tāḷicai*, *taṇiccol* or *curitakam* and may vary in *yāppu* and *poruḷ*.

454. ஒருபான் சிறுமை யிரட்டியத னுயர்பே.
Orupān cirumai y-irattiyata n-uyarṭ-ē.

Its feet vary from ten to twenty.

Note. *Ataṇ aṭi* is taken to be understood.

455. அம்போத ரங்க மறுபதிற் றடித்தே
செம்பால் வாரஞ் சிறுமைக் கெல்லே.
Ampōtarāṅka m-arupatir r-aṭittē
Cempāl vāraṇ cirumai-k k-ellai.

Ampōtarāṅkam varies its feet from sixty to thirty.

Note. *Pērāsiriyaṇ* takes, *cempāl* and *vāram* to mean thirty and fifteen respectively.

456. எருத்தே கொச்சக மராகஞ் சிற்றெண்
அடக்கியல் வாரமொ டநிலைக் குறித்தே.
Erutt-ē koccaka m-arākaṇ cirreṇ
Aṭakkiyal vāramo ṭ-an-nilai k-uritt-ē

Taravu, *koccakam*, *arākam*, *cirreṇ* and *aṭakkiyal-vāram* are its limbs.

457. ஒருபொரு ணுதலிய வெள்ளடி யியலான்
திரிபின்றி முடிவது¹ கலிவெண் பாட்டே.
Oru-poru nūtalīya vellaiṭi y-iyalān
Tiripinri muṭivatu kali-veṇ pāṭṭ-ē.

Kali-veṇ-pāṭṭu deals with one topic and has all the feet *vellaiṭi* (those pertaining to *veṇpā*).

458. தரவும் போக்கு மிடையிடை² மிடைந்தும்
ஐஞ்சீ ரடுக்கியு மாறுமெய் பெற்றும்
வெண்பா வியலான் வெளிப்படத் தோன்றும்
பாநிலை வகையே கொச்சகக் கலியென
நூனவில் புலவர் நுவன்றறைந் தனரே.
Taravum pōkku m-iṭai-y-iṭai miṭaintum
Aiñcī r-aṭukki-y-u m-āru-mey perrum
Veṇpā v-iyalān velippaṭṭ-t tōnrum
Pā-nilai vakai-y-ē koccaka-k kali-y-eṇa
Nūnavil pulavar nuvaṇṇ-arain tanar-ē.

Scholars of literature have said that *koccaka-k-kali* may have *taravu* and *pōkku* in the middle, may have its feet con-

1. முடிவது (இளம்); வருவது (பேரா.).
2. இடையிடை (இளம்); பாட்டிடை (பேரா.).

sisting of five *cīrs*, may have six limbs and may have the nature of *veṇpā*.

Note: 1. The six limbs are taken by *Ilampūraṇar* to be (1) *taravu*, (2) *tālicai*, (3) *tanī-c-col* (4) *curitakam* (5) *cor-cīr-aṭi* and (6) *muṭukiyal-aṭi* or *arākam*.

But, *āru-mey-perrum* means, according to *Pērāsiriyaṇ*, *iru-cīr-aṭukkū āru-cīr-perrum*.

Note: 2. *Pērāsiriyaṇ* takes the first three lines as one *sūtra* and the remaining lines as another. But *Ilampūraṇar* takes all the five lines as one *sūtra*. *Ilampūraṇar*'s view seems to be sound.

459. கூற்று மாற்றமும் மிடையிடை மிடைந்து
போக்கின் ருக லுறழ்கலிக் கியல்பே.

Kūrru mārram-u m-iṭai-y-iṭai miṭaintu
Pōkk-iṇ r-āka l-uralkalik k-iyalṭ-ē.

There is no harm if *ural-kali* has within it one's speech and another's reply.

460. ஆசிரியப் பாட்டி னனவிற் கெல்லே
ஆயிர மாகு மிழிபுழுன் றடியே.
Āciriyaṇ pāṭṭi n-aṭavir k-ellai
Āyira m-āku m-ilīpu-mūn r-aṭiy-ē.

The limit of the extent of *āciriyaṇpā* ranges from thousand to three feet.

461. நெடுவெண் பாட்டே¹ முந்நான் கடித்தே
குறு வெண் பாட்டிற் களவேழ் சீரே.²
Neṭu-veṇ pāṭṭ-ē mu-n-nān k-aṭi-t ṭ-ē
Kuru-veṇ pāṭṭir k-aṭavēl cīr-ē.

Neṭu-veṇpā may have twelve feet and *kuru-veṇpā* has seven *cīrs*.

Note: The upper limit of *veṇpā* is twelve feet and the lower limit is two feet one of which has only three *cīrs*.

462. அங்கதப் பாட்டள வவற்றே³ டொக்கும்.
Aṅkata-p pāṭṭ-aṭa va-varrō ṭ-oṅkum.

1. முந்நான்கு (இளம்.); முந்நால் (பேரா.).
2. பாட்டிற் களவேழ் சீரே (இளம்.); பாட்டி னனவெழு சீரே (பேரா.).
3. அனவவற்றேடு (இளம், நத்.); அவற்றளவோடு (பேரா.).

Tokaiyin-um vakaiyin-um poruṇmai kṛtti
Unṇin r-akanra v-urainyotu puṇarntū
Nuṇṇitin viḷakka l-atu-v-atan paṇp-ē.

Of them, *nūl* is that wherein a topic is dealt with from beginning to end without impropriety, sometimes concisely and sometimes in detail, full of suggestions clearly seen.

470. அதுவே தானு மொருநால் வகைத்தே.
Atu-v-ē tāṇ-u m-oru-nāl vakait-ē.

It consists of four parts.

471. ஒருபொரு ணுதலிய சூத்திரத் தானும்
 இனமொழி கிளந்த வோத்தி னானும்
 பொதுமொழி கிளந்த படலத் தானும்
 மூன்றுறுப் படக்கிய பிண்டத் தானுமென்று
 ஆங்கனை மரபி. னியலு மென்ப.
Oru-poru nutaliya cūttirat tāṇ-um
Iṇa-moli kilanta v-ōtti nāṇ-um
Potu-moli kilanta paṭalat tāṇ-um
Mūṇrurup p-aṭakkiya piṇṭat tāṇ-um-enṇi
Aṅkanai marapi n-iyalu m-enpa.

They say that *nūl* consists of *sūtras* dealing with one idea, *ōttu* (chapter) dealing with one minor topic, *paṭalam* (section) dealing with one major topic and *piṇṭam* consisting of all or any of the three mentioned above.

What is *sūtra*?

472. அவற்றுள்
 சூத்திரத் தானே
 ஆடி நிகழி னறியத் தோன்றி
 நாடுத லின்றிப் பொருணனி விளக்க
 யாப்பினுட் டோன்ற யாத்தமைப் பதுவே.¹
Avarrul
Cūttiran tāṇ-ē
Āṇi nīlali n-ariya-t tōṇri
Nāṭuta l-inri-p poruṇani viḷaṅka
Yāppinuṭ tōṇra yātt-amaip patu-v-ē.

Of them *sūtra* is a verse whose meaning is so clear as the image in a metallic mirror that it can be understood without serious thinking.

1. *Alpākṣaram asandigdham sūravat viśvatōmukham Astōbham anavad-yaṇ ca sūtram sūtravidō viduḥ.* The third and fourth lines of the *sūtra* above give out the idea contained in *asandigdham* and *sūravat*.

What is *ōttu*?

473. நேரின மணியை நிரல்பட வைத்தாங்கு
 ஒரினப் பொருளை யொருவழி வைப்பது
 ஒத்தென மொழிப வுயர்மொழிப் புலவர்.
Nēr-ina maṇiyai niral-paṭa vaittāṅku
Or-ina-p porulai y-oru-vali vaippātu
ōtt-ena molipa v-uayar-moli-p pulavar.

Scholars of refined tongue say that, of them, *ōttu* is the collection of *sūtras* dealing with the same topic in a beautiful order like gems of the same kind in a garland.

Note. *Avarrul* is taken here from the previous *sūtra*.

What is *paṭalam*?

474. ஒருகெறி யின்றி விரவிய பொருளான்
 பொதுமொழி தொடரினது படல மாகும்.
Oru-neri y-inri viraviya porulāṇ
Potu-moli toṭarin-atu paṭala m-ākum.

Of them, *paṭalam* is a section of a major topic which consists of chapters dealing with diverse topics under the same.

Note. *Avarrul* is taken here also.

475. மூன்றுறுப் படக்கிய தன்மைத் தாயின்
 தோன்று மொழிப் புலவரது பிண்ட மென்ப.
Mūṇrurup p-aṭakkiya taṇmait t-āyin
Tōṇrumoli-p pulavaratu piṇṭa m-enpa.

Scholars of current literature say that *piṇṭam* may have all the three—*sūtra*, *ōttu* and *paṭalam*, or *sūtra* alone or *sūtra* and *ōttu* alone.

Note 1. *Avarrul* is taken here also.

Note 2. *Piṇṭam* is the *tadbhava* of *piṇḍa* which means the whole.

Note 3. The same idea about *piṇṭam* is expressed by the adjunct *mūṇru uruppu aṭakkiya* in the *sūtra* 471 above. Hence this *sūtra* does not seem to serve any useful purpose.

What is *urai*?

476. பாட்டிடை வைத்த குறிப்பி னானும்
 பாவின் நெழுந்த கிளவி யானும்
¹பொருண்மர பில்லாப் பொய்ம்மொழி யானும்

1. பொருண்மரபில்லா (இளம்.); பொருளொடு புணரா (பேரா.).

பொருளொடு புணர்ந்த நகைமொழி யானுமென்று
உரைவகை கடையே காண்கென மொழிப.

Pāṭṭiṭai vaṭṭa kurippi nān-um
Pā-v-in r-elunta kilavi yān-um
Poruṇ-māra p-illā-p poymmoli yān-um
Poruḷoṭu puṇarnta nakai-moli yān-um-ēṇṇu
Urai-vakai naṭai-y-ē nāṅk-ena molipa.

The course of *urai*, they say, is of four kinds:—the connecting link in the middle of a verse, the commentary in the form of prose, fabulous sayings and sayings creating laughter.

477. அதுவே தானு மிருவகைத் தாகும்.
Atu-v-ē tān-u m-iru-vakai-t t-ākum.

It is of two kinds.

Note. *Ḥampūraṇar* says that each of the four mentioned in *sūtra* 476 may be with reference to men or women. He then adds in his commentary under the next *sūtra* that *atu* may refer to *poruḷoṭu puṇarnta nakai-moli*. But what they two are is not mentioned. *Pērāsiriyaṇar*, on the other hand, mentions that the above four may be clubbed into two, the former two into one and the latter two into the other.

478. ஒன்றே மற்றஞ் செவிலிக் குறித்தே
ஒன்றே யார்க்கும் வரைநிலை யின்றே.
Onrē maruṇ cevilik k-uritt-ē
Onrē yārkkum varainilai y-inrē.

One is within the province of *cevilik* and the other, all are not forbidden, to make use of.

479. ஒப்பொடு புணர்ந்த வுலமத் தானும்
தோன்றுவது கெளந்த துணிவி னானும்
என்றிரு வகைத்தே பிசினிலை வகையே.
Oppoṭu puṇarnta v-uḷamat tān-um
Tōṇruvatu kilanta tuṇivi nān-um,
Enṇiru vakait-ē pici-nilai vakai-y-ē.

Riddle is of two kinds: one that is suggested through the point of comparison and the other that is suggested through tradition.

480. துண்மையுஞ் சுருக்கமு மொளியு முடைமையும்
மென்மையு மென்றிவை விளங்கத் தோன்றிக்
குறித்த பொருளை முடித்தற்கு வருடம்
எது முதலிய முதலொழி யென்ப.

Nunmai-y-uṇ curukkam-u m-oli-y-u m-uṭaimai-y-um
Menmai-y-u m-ēṇ-ivai vilāṅka-t tōṇri-k
Kuritta porulai mutittarku varūum
Etu nutaliya mutumoli y-enpa.

They say that *mutu-moli* (proverb) intended to suggest the reason of the desired object is couched in elegant, short, bristling and tender expressions.

Note. *Mutu-col* is the word used in the *sūtra* 385 to denote *mutu-moli*.

481. நிறைமொழி மாந்த மாணையிற் கிளக்கும்¹
மறைமொழி தானே மந்திர மென்ப.
Nirai-moli mānta r-āṇṇiyir kilakkum
Marai-moli tān-ē mantira m-enpa.

They say that *mantra* whose meaning is not explicit is the production of the mind of seers whose words never fail to have its effect.

Note. *Mantiram* is expressed by the word *vāy-moli* in the *sūtra* 385.

482. எழுத்தொடுஞ் சொல்லொடும் புணரா தாகப்
பொருட்டிறத் ததவே குறிப்பு மொழியே.
Ēluttoṭuṇ colloṭum puṇarā t-āki-p
Poruṭ-purat tatu-v-ē kurippu moli-y-ē.

Kurippu-moli is that which suggests a meaning outside the range of the literal meaning of the words.

Note. *Ḥampūraṇar* says that, since the author uses the word *aṅkatam* in *sūtra* 385 and *kurippu-moli* here, it should refer to *vacai*. *Pērāsiriyaṇar*, on the other hand, says that *vāymoli* of *sūtra* 385 corresponds to *kurippu-moli*. *Pērāsiriyaṇar*'s view does not seem to be sound.

483. பாட்டிடைக் கலந்த பொருள வாக்கப்
பாட்டி னியல பண்ணத் திய்யே.²
Pāṭṭiṭai-k kalanta poruḷa v-āki-p
Pāṭṭi n-iyala paṇṇat tiyyē.

Paṇṇatti is that which is in the form of a *pāṭṭi* which is capable of being sung.

Note. *Pērāsiriyaṇar*'s meaning is totally different.

1. கிளக்கும் (இளம்.); கிளந்த (பேரா.).
2. (இளம்.); இயல்பே (பேரா.).

It is this:—*Pannatti* is a composition where poetry and prose are mingled and which treats of an old topic.

484. அதுவே தானும் பிசியொடு மானும்.

Atu-v-ē tāṇ-um picioṭu mānum.

It has the same number of feet as *pici*.

Note. *Pērāṣiriyar* necessarily differs from *Iḷampūraṇar* here also. He tells us that this too is within the province of *cevilī* as *pici* and the *um* suggests that it may resemble *poymmoḷi* and *nakai* found in *sūtra* 476.

485. அடியிமிர் களவி யீரா றுகும்.

Aṭi-nimir kilavi y-ir-ā r-ākum.

The number of feet of *panṇatti* is of twelve kinds:—four, five, six etc.

486. அடியிகந்து வரினுக் கடிவரை யின்றே.

Aṭi-y-ikantu varinuṅ kaṭi-varai y-inṇē.

It is not prohibited if the number of feet exceeds them.

Note. *Iḷampūraṇar* reads this *sūtra* and the previous one as one, while *Pērāṣiriyar* reads them as two.

487. களரியல் வகையிற் களந்தன தெரியின்

அளவியல் வகையே யனைவகைப் படுமே.

Kilariyal vakaiyir kilantana teriyin

Aḷaviyal vakai-y-ē y-aṇai-vakai-p paṭum-ē.

The classification of *aḷaviyal* is of so many kinds if it is examined on the lines of those mentioned above.

488. கைக்களை முதலா வேழ்பெருந் திணையும்

முற்களந் தனவே முறையி னுன.²

Kaikkilai mutal-ā v-ēl-perun tiṇai-y-um

Mur-kilāṇ tana-v-ē muraiyi nūṇ-a.

The seven major *tinai*s commencing with *kaikkilai* have already been described in their order.

489. காமப் புணர்ச்சியு மிடந்தலைப் படலும்

பாங்கொடு தழாஅலுந் தோழியிற் புணர்வுமென்று

ஆக்கநால் வகையினு மடைந்த சார்வொடு

மறையென மொழிதன் மறையோ ராரே.

1. களரியல் (இளம்.); களரிய (பேரா.).

2. முறையினு (இளம்.); முறைநெறி வகையின (பேரா.).

Kāma-p punarcci-y-u m-iṭantalai-p paṭal-um

Pāṅkoṭu talāal-un tōliyir punarvum-enṇu

Āṅka-nāl vakaiyin-u m-aṭainta cārvoṭu

Marai-y-ēṇa molitan maraiyō r-ār-ē.

The way of sages well-versed in *Vēdas* is to say that *kaḷavu* consists of meeting through love, obstacles on the way, winning the help of a friend by the hero and meeting the lady through the help of lady's friend.

490. மறைவெளிப் படுதலுந் தமரிற் பெறுதலும்

இவைமுத லாகிய வியனெறி திரியாது

மலிவும் புலவியு முடலு முணர்வும்

பிரிவொடு புணர்ந்தது கற்பெனப் படுமே.

Marai-veli-p paṭutal-un tamarir perutal-um

Ivai-muta l-ākiya v-iyāneri tiriyātu

Malivum pulavi-y-u m-ūṭal-u m-uṇarvum

Pirivoṭu punarntatu karp-ēṇa-p paṭumē.

Kaḷavu becoming known to all, winning the lady's hand through her relatives, enjoying according to human nature, pleasure, conjugal union, love-quarrel, and its end and separation fall under *karpū*.

491. மெப்பெறு மவையே கைகோள் வகையே.

Mey-peru m-avai-y-ē kaikōḷ vakai-y-ē.

Those two—*kaḷavu* and *karpū* form *kaikōḷ*.

492. பார்ப்பான் பாக்கன் ரோழி செவிலி

சீர்த்தகு சிறப்பிற் கிழவன் கிழத்தியோடு

அளவியன் மரபி னறுவகை யோரும்

களவிற் களவிக் குரிய ரென்ப.

Pārppāṇ pāṅkan rōli cevili

Cir-i-taku cirappir kilavan kilattiyōṭu

Aḷaviyaṇ marapi n-aru-vakai yōr-um

Kaḷavir kilavik k-uriya r-eṇṇa.

They say that traditionally the following six are qualified to speak during *kaḷavu*:—Brahman, lover's friend, lady's friend, foster mother, the lover and the lady-love, of whom the last two are evidently very prominent.

493. பாணன் கூத்தன் விறலி பரத்தை

ஆணஞ் சான்ற வறிவர் கண்டோர்

பேணுதகு சிறப்பிற் பார்ப்பான் முதலா

முன்னுறக் களந்த வறுவொடு தொகைஇத்

தொன்னெறி மரபிற் கற்பிற் குரியர்.

Pāṇaṇ kūtṭaṇ virali parattai
Āṇaṇ cāṇṇa v-aṇṇar kaṇṭōr
Pēṇu-taku ciraṇṇi pāṇṇāṇ mutal-ā
Muṇ-ṇ-uṇa-k kiṇṇa v-aṇṇarōṭu tokai-t
Toṇṇeri maraṇṇi karpṇi k-urīyar.

The following six along with the six mentioned above beginning with Brahman worthy of company, form, from tradition, the speakers in *karpū*:—*pāṇaṇ*, *kūtṭaṇ*, *virali*, courtesan, learned men and passers-by attached to the lover and the lady.

Note. The third line in this *sūtra* is not absolutely necessary. It, perhaps, explains why *pāṇṇāṇ* heads the list in the previous *sūtra*.

494. ஊரு மயலுஞ் சேரி யோரும்
 கோய்மருந் கறிநருந் தந்தையுந் தன்னையும்
 கொண்டெடுத்து மொழியப் படுத லல்லது
 கூற்றவ ணின்மை யாப்புறத் தோன்றும்.
Ūr-u m-ayal-uṇ cēri yōr-um
Nōy-marūṇ k-aṇṇar-uṇ tantai-y-un tannai-y-um
Koṇṭ-eṭuttu mōṇi-yā-p paṭuta l-allatū
Kūrrava ṇ-iṇmai yāppura-t tōṇṇum.

The villagers, neighbours, the residents of the street, those who are in the know of the different stages of love-sickness and the father and the elder brother of the lady do not have their say directly in literature and it is reported by one other than they.

495. கிழவன் றன்னெடுங் கிழத்தி தன்னெடுங்
 கூற்றாய் கூறன் முற்றத் தோன்றாது.
Kiṇṇavan raṇṇōṭuṇ kiṇṇatti tannoṭum
Narṇāy kūraṇ mūrṇa-t tōṇṇatū.

The mother of the lady-love never has her say either with the lover or the lady.

496. ஒண்டொடி மாதர்க் கிழவன் கிழத்தியொடு
 கண்டோர் மொழிதல் கண்ட தென்ப.
Oṇṭōṭi mātar-k kiṇṇavan kiṇṇattiyoṭu
Kaṇṭōr mōṇital kaṇṭa t-enpa.

They say that passers-by have their say with women furnished with fine ornaments, the lover and the lady-love.

Note 1. *Oṇṭōṭi-mātar* refers to the lady's mother, foster mother and friend.

Note 2. *Pērāsiriyaṇ* seems to take *oṇṭōṭi-mātar* as an adjunct to *kaṇṭōr* and tells us that they have their say only when they meet the lover and the lady-love together.

497. இடைச்சுர மருங்கிற் கிழவன் கிழத்தியொடு
 வழக்கிய லாணையிற் கிளத்தற்கு முரியன்.
Iṭai-c-cura maruṇkiṇ kiṇṇavan kiṇṇattiyoṭu
Valakkiya l-āṇaiyir kiṇṇattarku m-urīyan.

The lover may, according to tradition, have his say towards the lady-love in the middle of the desert.

498. ஒழிந்தோர் கிளவி கிழவன் கிழத்தியொடு
 மொழிந்தாக் குரியர் முன்னத்தி நெடுத்தே.
Oṻiṇṭōr kiṇṇavi kiṇṇavan kiṇṇattiyoṭu
Mōṻiṇṭāṇ k-urīyar munṇatti ṇ-eṭutt-ē.

All other than the lover and the lady-love have their say towards the lover or the lady-love or both according to the etiquette suited to the time and place.

Note: *Pērāsiriyaṇ* takes this *sūtra* to refer to *kaṇṭōr*.

499. மனையோன் கிளவியுந் கிழவன் கிளவியுந்
 நினையுந் காலைக் கேட்குந் ரவரே.
Manaiyōṇ kiṇṇavi-y-uṇ kiṇṇavan kiṇṇavi-y-um
Ninaiyūṇ kālai-k kēṭṭuṇa r-avar-ē.

The sayings of the lady and the lover are addressed to them i.e., the ten mentioned above.

500. பார்ப்பா ரறிவ ரென்றிவர் கிளவி
 யார்க்கும் வரையார் யாப்பொடு புணர்த்தே.¹
Pārppā r-ariva r-enṇirivar kiṇṇavi
Yārkkum varaiyār yāppōṭu puṇaritt-ē.

They do not prohibit the saying of brahmāns and scholars in the form of verse addressed to anybody.

501. பரத்தை வாயி லெனவிரு வீற்றும்
 கிழத்தியைச் சுட்டாக் கிளப்புப் பயனிலவே.
Parattai vāyi l-eṇa-v-iru vīṇṇum
Kiṇṇattai-c cutṭā-k kiṇṇappu-p payaṇ-ila-v-ē.

The sayings of the courtesan and the interceders are of no use, if they are made to be heard by the lady love.

Note: *Pērāsiriyaṇ* reads the *sūtra* 'oru-neri' before this *sūtra*. *Ilampūraṇar* reads it after the *adhikāra* of *kēṭpōr* ends.

502. வாயி லுசாவே தம்மு னூரிய.

Vāyi l-uṭā-v-ē tam-mu l-ūriya.

The deliberation of interceders may be among themselves.

503. ஞாயிறு திங்க ளறிவே நானே

கடலே கானல் விலங்கே மரனே

புலம்புது பொழுதே புள்ளே நெஞ்சே

அவையல பிறவு நுதலிய¹ நெறியான்

சொல்லுந போலவுங் கேட்குந போலவும்

சொல்லியாக் கமையு மென்மனார் புலவர்.

Nāyiru tiṅka l-ariv-ē nān-ē

Kāṭal-ē kāṇal vilāṅk-ē maraṇ-ē

Pulamp-uṇu poluṭ-ē pul-l-ē neñcē

Avai-y-ala pira-v-u nutaliya neṇṇiān

Colluna pōla-v-uṇ kēṭkuna pōla-v-um

Colliyān k-amaiyu m-eṇmaṇār pulavar.

Learned men say that the following are found in literature as if they express their ideas and listen to the speech of others:—sun, moon, intelligence, shyness, sea, mirage, beast, tree, time of soliloquy, bird, mind etc.

504. ஒருநெறிப்பட்டாக் கோரியன் முடியும்

கரும நிகழ்ச்சி யிடமென மொழிப.

Oru-neri-p paṭṭān k-ōr-iyān muṭiyum

Karuma nikaḷcci y-iṭam-eṇa molipa.

They say that *iṭam* is that wherein an incident pertaining to minor topic within a major topic takes place.

Note: The word *iṭam* here and the word *kaḷaṇ* in *sūtra*, are synonymous.

505. இரப்பே நிகழ்வே யெதிர தென்னும்

திறத்தியன் மருங்கிற் நெறிந் தன ருணரப்²

பொருணிகழ் வுரைப்பது கால மாகும்.

Irapp-ē nikaḷv-ē y-etira t-ennum

Tirattiyaṇ maruṅkiṇ ṇerintana r-uṇara-p

Poruṇikaḷ v-uraippatu kāla m-ākum.

1. நுதலிய (இளம்.); நுவலிய (பேரா.).

2. உணர (இளம்.); உள்ள (பேரா.).

Time is that when one is said to happen with reference to the past, the present and the future.

Note: The *sūtra* "*Kālan tāṇē mūṇṇena molipa*" and the following *sūtra* in the *Vinaiyiyal* of *Collatikāram* deal with the classification of time and the above *sūtra* here deals with its definition.

506. இதுகனி பயக்கு¹மிதன்மா நென்னும்

தொகுநிலைக் கிளவி பயனெனப் படுமே.

Itu-nani payakku mitanmā r-ennum

Toku-nilaiṅ kiḷavi payaṇ-eṇaṇ paṭum-ē.

If the fact that this will surely result from this, is not expressed in words, it is called *payaṇ*.

507. உய்த்துணர் வின்றித் தலைவரு பொருண்மையின்²

மெய்ப்பட முடிப்பது மெய்ப்பா டாகும்.

Uyttuṇar v-inṇi-t talai-varu poruṇmayiṇ

Meyppaṭa muṭippatu meypṭā ṭakum.

If the description of an object is so vivid that one can enjoy it with hair bristling, eyes shedding tears etc. it is called *meyppāṭu*.

508. எண்வகை யியனெறி யிழையா தாகி

முன்னுறக் கிளந்த முடிவின ததவே.

Eṇ-vakai y-iyāneri pilaṇiā t-āki

Muṇṇura-k kiḷanta muṭivina t-atu-v-ē.

It is, unfailingly, of eight kinds and is of the nature mentioned above.

509. சொல்லொடுங் குறிப்பொடு முடிவுகொ ளியற்கை

புல்லிய கிளவி யெச்ச மாகும்.

Colloṭuṇ kuṇippotu muṭivu-koliyarkai

Pulliṇa kiḷavi y-ecca m-ā-kum.

Eccam is a stanza whose meaning is completed through some word or suggestion.

510. இவ்விடத் திம்மொழி யிவரிவர்க் குரியவென்று

அவ்விடத் தவரவர்க் குரைப்பது³ முன்னம்.

I-v-v-iṭat t-i-m-moli y-ivar-ivark k-ūriya-v-eṇṇu

A-v-v-iṭat t-avar-avark k-uraippatu munnam.

1. இதன்மாறு (இளம்.); இதனை (பேரா.).

2. பொருண்மையின் (இளம்.); பொருளான் (பேரா.).

3. உரைப்பது (இளம்.); உரைப்பதை (பேரா.).

Muṇṇam is that which indicates the qualified speaker and the qualified person to be spoken to.

Note: *Iṭam* in this *sūtra* is an *upalakṣaṇa* to *kālam*.

511. இன்பமு மிடம்பையும் புணர்வும் பிரிவும்
ஒழுக்கமு மென்றிவை யிழுக்குநெறி யின்றி
இதுவா கித்திணைக் குறிப்பொரு ளென்னுத¹
பொதுவாய் நிற்பல் பொருள்வகை யென்ப.

Inṇam-u m-iṭumpai-y-um puṇarv-um piriv-um
Oḻukkam-u m-enrivai y-ilukku-neri y-inri
Itu-v-ā k-i-t-tiṇaik k-uripporu l-ennātu
Potu-v-āy nirral poruḷ-vakai y-eṇṇa.

They say that *poruḷ* is that which is common to all *tiṇai*s other than those which are peculiar to particular *tiṇai*s and do not trespass the limits which are the source of pleasure and pain, union and separation and right conduct.

512. அவ்வவ மாக்களும் விலக்கு மன்றிப்
பிறவவன் வரினுந் திறவதி னுடித்
தத்த மியலான் மரபொடு முடியின்
அத்திறந் தானே துறையெனப் படுமே.

A-v-v-ava mākkal-um vilanku m-anri-p
Pira-v-avaṇ varinun tīravati nāti-t
Tatta m-iyalān marapoṭu muṭiyin
A-t-tīran tān-ē turai-y-eṇa-p paṭum-ē

If human beings, beasts etc. peculiar to particular tracts are described in conformity with usage, it is called *turai*.

513. அகன்றுபொருள் கிடப்பினு மணுகிய நிலையினும்
இயன்றுபொருள் முடியத் தந்தன ருணர் த்தல்
மாட்டென மொழிப பாட்டியல் வழக்கின்.

Akanru-poruḷ kiṭappin-u m-anukiya nilaiyin-um
Iyanru-poruḷ muṭiya-t tan-tan-a r-unar-ttal
Māṭṭ-eṇ a molipa pāṭṭiyal valakkīn.

They say that the mode of construction in verse where words are brought together to suit the meaning whether they are removed from one another or are close to one another.

514. மாட்டு மெச்சமு காட்ட லின்றி
உடனிலை மொழியினுந் தொடை நிலை பெறுமே.
Māṭṭu m-eccam-u nāṭṭa l-inri
Iṭānilai moliyunun totai-nilai perum-ē.

Verse may be composed in such a way as does not need *māṭṭu* and *eccam*.

515. வண்ணந் தாமே நாலுந் தென்ப.
Vaṇṇan tān-ē nāl-ain t-eṇṇa.

Rhythm, they say, is of twenty kinds.

516. அவைதாம்
பாஅ வண்ணந் தாஅ வண்ணம்
வல்லிசை வண்ண மெல்லிசை வண்ணம்
இயைபு வண்ண மளபெடை வண்ணம்
நெடுஞ்சீர் வண்ணக் குறுஞ்சீர் வண்ணம்
சித்திர வண்ண நலிபு வண்ணம்
அகப்பாட்டு வண்ணம் புறப்பாட்டு வண்ணம்
ஒழுகு வண்ண மொருஉ வண்ணம்
எண்ணு வண்ண மகைப்பு வண்ணம்
தூங்கல் வண்ண மேந்தல் வண்ணம்
உருட்டு வண்ண முடுகு வண்ணமென்று
1. ஆங்கென மொழிப வறிந்திசி னேரே.

Avai-tām

Pāa vaṇṇan tāa vaṇṇam

Vallicai vaṇṇa mellicai vaṇṇam

Iyaipu vaṇṇa m-ālapetai vaṇṇam

Netuñ-cīr vaṇṇan kuruñ-cīr vaṇṇam

Cittira vaṇṇa naliṇu vaṇṇam

Akappāṭṭu vaṇṇam purappāṭṭu vaṇṇam

Oḻuku vaṇṇa m-orūu vaṇṇam

Eṇṇu vaṇṇa m-akaippu vaṇṇam

Tūṅkal vaṇṇa m-ēntal vaṇṇam

Uruttu vaṇṇa muṭuku vaṇṇam-eṇṇu

Āṅk-eṇa molipa v-arintici nōr-ē-

Learned men say that they are *pāa-vaṇṇam*, *tāa-vaṇṇam*, *vallicai-vaṇṇam*, *mellicai-vaṇṇam*, *iyaipu-vaṇṇam*, *ālapetai-vaṇṇam*, *netuñ-cīr-vaṇṇam*, *kuruñ-cīr-vaṇṇam*, *cittira-vaṇṇam*, *naliṇu-vaṇṇam*, *akappāṭṭu-vaṇṇam*, *purappāṭṭu-vaṇṇam*, *oḻuku-vaṇṇam*, *orūu-vaṇṇam*, *eṇṇu-vaṇṇam*, *akaippu-vaṇṇam*, *tūṅkal-vaṇṇam*, *ēntal-vaṇṇam*, *uruttu-vaṇṇam* and *muṭuku-vaṇṇam*.

517. அவற்றுள்
பாஅ வண்ணம்
சொற்சீர் த் தாஅ னுற்பாற் பயிலும்.

1. ஆங்கென மொழிப (இனம்.); ஆங்கெனமறிப (பேரா.).

Avarruḷ
Pāa vaṇṇam
Cor-cīrt t-āki nūrpār payilum.

Of them, *pāa-vaṇṇam* is that where word stands as *cīr*.

518. தாஅ வண்ணம்
 இடையிட்டு வந்த வெதுகைத் தாகும்.
Tāa vaṇṇam
Iṭai-y-iṭṭu vanta v-etukait t-ākum.

(Of them), *tāa vaṇṇam* is that where *etukai* is found in alternate feet.

Note: *Avarruḷ* is taken here from the previous *sūtra*. Similarly it should be taken in the following *sūtras*.

519. வல்லிசை வண்ணம் வல்லெழுத்து மிகுமே.
Val-l-i cai vaṇṇam valleluttu miku-m-ē.

(Of them), *vallicai-vaṇṇam* is that where voiceless consonants are found in large numbers.

520. மெல்லிசை வண்ணம் மெல்லெழுத்து மிகுமே.
Mell-icai vaṇṇam melleluttu mikum-ē.

(Of them), *mellicai-vaṇṇam* is that where nasal consonants preponderate.

521. இயைபு வண்ண மிடையெழுத்து மிகுமே.
Iyai-pu vaṇṇa m-iṭai-y-eluttu mikum-ē.

(Of them), *iyai-pu-vaṇṇam* is that where semi-vowels preponderate.

522. அளபெடை வண்ண மளபெடை பயிலும்.
Alapeṭai vaṇṇa m-alapeṭai payilum.

(Of them), *alapeṭai-vaṇṇam* is that where *alapeṭais* (both vocalic and consonantal) are close together.

523. நெடுஞ்சீர் வண்ண நெட்டெழுத்துப் பயிலும்.
Neṭuñ-cīr vaṇṇa neṭṭeluttu-p payilum.

(Of them), *neṭuñcīr-vaṇṇam* is that where long vowels are close together.

524. குறுஞ்சீர் வண்ணம் குற்றெழுத்துப் பயிலும்.
Kuruñcīr vaṇṇaṁ kurreluttu-p payilum.

(Of them), *kuruñcīr-vaṇṇam* is that where short vowels are close together.

525. சித்திர வண்ணம்
 கெடியவுக் குறியவு நேர்த்துடன் வருமே.

Cittira vaṇṇam
Neṭiyavuṁ kuriyavu nērttuṭaṇ varum-ē.

(Of them), *cittira-vaṇṇam* is that where short and long vowels are so used as to produce harmony.

526. நலிபு வண்ண மாய்தம் பயிலும்.
Nalipu vaṇṇa m-āytam payilum.

(Of them), *nalipu-vaṇṇam* is that where *āytam* is used.

527. அகப்பாட்டு வண்ணம்
 முடியாத் தன்மையின் முடிந்ததன் மேற்றே.
Akappāṭṭu vaṇṇam
Muṭiyā-t taṇmai-yiṇ muṭintataṇ mērrē.

(Of them), *akappāṭṭu-vaṇṇam* is that in which the final *acai* is different from that which is generally used when the sense is completed.

Note: *Ē* is generally used when the sense completes.

528. புறப்பாட்டு வண்ணம்
 முடிந்தது போன்று முடியா தாகும்.
Purappāṭṭu vaṇṇam
Muṭintatu pōṇru muṭiyā t-ākum.

(Of them), *purappāṭṭu-vaṇṇam* is that wherein the *acai* which is generally used when the sense is completed is found even when the sense is not complete.

529. ஒழுகு வண்ண மோசையி னொழுகும்.
Oḷuku vaṇṇa m-ōcayyi n-oḷukum.

(Of them), *oḷuku-vaṇṇam* is the rhythm which flows evenly in a pleasing manner.

530. ஒரூஉ வண்ண மொரூஉத்தொடை தொடுக்கும்.
Orūu vaṇṇa m-orūuttotai toṭukkum.

(Of them), *orūu-vaṇṇam* is that where words flow like the flow of a river.

Note: *Ilampūraṇar's* interpretation is this:—*orūu-vaṇṇam* is that which is free from *toṭai* like *mōṇai* etc.

531. எண்ணு வண்ண மெண்ணுப் பயிலும்.
Ennu vaṇṇa m-enṇu-p payilum.

(Of them), *enṇu-vaṇṇam* is that where words and particles denoting number are used.

532. அகைப்பு வண்ண மறுத்தறுத் தொழுகும்.
Akaippu vaṇṇa m-aruttarut t-olukum.

(Of them), *akaippu-vaṇṇam* is that wherein different kinds of rhythm follow each other.

533. தூங்கல் வண்ணம் வஞ்சி பயிலும்.
Tūṅkal vaṇṇam vañci payilum.

(Of them), *tūṅkal-vaṇṇam* is that which is found in *vañci* verse.

534. ஏந்தல் வண்ணம்
சொல்லிய சொல்லிற் சொல்லியது சிறக்கும்.
Ēntal vaṇṇam
Colliya colliṟ colliyatū ciraṅkum.

(Of them), *ēntal-vaṇṇam* is that where the same word is repeated for emphasis, clearness etc.

535. உருட்டு வண்ண மராகக் தொடுக்கும்.
Uruṭṭu vaṇṇa m-arākan toṭukkum.

(Of them), *uruṭṭu-vaṇṇam* is that wherein *arākam* or lines characterised by rapid movement follow each other.

536. முடுகு வண்ண முடிவறி யாமல்
அடியிறத் தொழுகி யதனோ ரற்றே.
Muṭuku vaṇṇa muṭivari yāmal
Aṭi-y-iran toṭuki y-atan-ō r-arṟ-ē.

(Of them), *muṭuku-vaṇṇam* is the rhythm which is effected by mixing lines of short syllables in rapid succession with those of a different type.

537. வண்ணத் தாமே யவையென மொழிப.

They say that *vaṇṇams* are of the kinds mentioned above. Then the author begins to define the eight commencing with *ammai* and ending with *ilaiṭṭu* mentioned at the end of the first *sūtra* of this chapter.

538. சின்மென் மொழியாற் சேர்புனைத் தியாப்பின்¹
அம்மை தானே யடிநிமிர் வின்றே.²

1. சேர்புனைத் தியாப்பின் (பேரா.); தாய பனுவலோடு (கச்.),

2. Another reading has the first line

வனப்பிய ருனே வருக்குக் காலே

and it is followed by the above two lines. Since the expression *vaṇṇam* is not found in the first *sūtra*, this line may be an interpolation.

- Ciṇ-meṇ moliyār cir-punain ti-yāppin
Ammāi tāṇ-ē y-aṭi-nimir v-inṟ-ē.

Ammāi is that which has not more than five lines made up of *cir* composed of minimum words containing nasal sounds.

Note: The expression *aṭi-nimirvu*, according to *Pērāṣi-riyar* means "exceeding five lines"

539. செய்யுண் மொழியாற் சேர்புனைத் தியாப்பின்
அவ்வகை தானே யழகெனப் படுமே.

- Ceyyūṇ moli-yār cir-punain ti-yāppin
A-v-vakāi tāṇ-ē y-aḷak-ena-p paṭum-ē.

Aḷakū is that which is made up of *cir* containing poetic expressions.

Note: *Pērāṣi-riyar* thinks that *ceyyūṇ-moli* refers to words other than *tiri-col*.

540. தொன்மை தானே சொல்லுங் காலே¹
உரையொடு புணர்ந்த பழமை மேற்றே.

- Toṇmai tāṇ-ē colluṇ kūlai
Uraiyoṭu puṇarnta paḷamai mērrē.

Toṇmai is that which deals with the incidents of old with explanations here and there.

541. இழுமென் மொழியான் விழுமியது நுவலினும்
பரந்த² மொழியா னாடிநிமிர்ந் தொழுகினும்
தோலென மொழிப தொன்மொழிப்³ புலவர்.
Iḷum-eṇ moliyāṇ viḷumiyatu nuvaliṇum
Paranta moliyā n-aṭinimirn t-olukiṇum
Tōl-ena moliṭa toṇ-moli-p pulavar.

Ancient writers say that *tōl* is that which deals with *dharma*, *artha*, *kāma* and *mōkṣa* in a mellifluous style or that which has more than five feet dealing with the topic in an elaborate way.

Note: *Paranta-moli*, according to *Pērāṣi-riyar*, means *āciriyaṭṭā*. He also says that *toṇ-moli* suggests that the plot should deal with incidents of old.

1. சொல்லுங்காலே is not found in *Naccinārkkiniyam*.

2. *Moliyal*, the reading of *Iḷampūranam* is evidently a scribal error, since the case suffix *al* is nowhere found in *Tolkāppiyam*.

3. *Iḷampūraṇar* reads தொன்னெறி for தொன்மொழி.

542. விருந்தே தானும்.
புதுவது புனைந்த¹ யாப்பின் மேந்தே.
Viruñtē tān-um
Putuvatu punainta yāppin mērrē.

Viruntū is a composition in a modern style.

543. ²னகார முதலா ³னகார வீற்றுப்
புள்ளி யிறுதி யியைபெனப் படுமே.
Nakāra mutal-ā nakāra v-irru-p
Puḷḷi y-iruti y-iyai-p-eṇa-p paṭum-ē.

It is said that *iyaiṭṭu* is a poetic composition whose lines end in any consonant commencing with *ñ* and ending with *n*.

544. ⁴தெரிந்த மொழியாற் செவ்விதிற் றுளந்து
⁵தேர் தல் வேண்டா து குறித்தது தோன்றின்
புலனென மொழிப புலனுணர்ந் தோரே.
Terinta molīyār cevvitir kiḷantu
Tērtal vēṇṭātu kurittatu tōṇṇin
Pulaṇ-eṇa molīpa pulan-uṇarn tōrē.

Those who are well versed in literature say that *pulaṇ* is a poetic composition composed of popular words whose meaning is so clear that there is no need for thinking.

545. ஒற்றொடு புணர்ந்த வல்லெழுத் தடங்காது
குறளடி முதலா வைந்தடி யொப்பித்து
ஒங்கிய மொழியா னுக்கவண் மொழியின்⁶
இழைபி னிலக்கண மியைந்த தாகும்.
Orroṭu puṇarnta vallelut t-aṭaṅkātū
Kuraḷ-aṭi mutal-ā v-aintaṭi y-oppittū
Ōṅkiya molīyā n-āṅk-avaṇ moliyin
Iḷaiṭṭu n-ilakkaṇa m-iyainta t-ākum.

The definition of *ilaiṭṭu* is that it is a poetic composition consisting of the five types of *aṭi* from *kuraḷ-aṭi* onwards which are made up of *cīr* containing long vowels and voiced consonants and avoiding voiceless consonants not followed by vowels.

1. புனைந்த (இளம்.); னுளந்த (பேரா.).
2. னகாரம் (இளம்.); னகாரை (பேரா.).
3. னகாரம் (இளம்.); னகாரை (பேரா.).
4. தெரிந்த (இளம்.); தேரி (பேரா.).
5. தேர் தல் (இளம்.); ஒதல் (பேரா.).
6. ஆக்கவண் மொழியின் (இளம்.); ஆக்கன மொழுகின் (பேரா.).

546. செய்யுண் மருங்கின் மெய்பெற நாடி
இழைத்த விலக்கணம் பிழைத்தது போல
¹வருவன வுளவெனும் வந்தவற் றியலான்
திரியின்றி முடித்த றெள்ளியோர் கடனே.
Ceyyūṇ maruṅkiṇ mey-pera nāṭi
Iḷaitta v-ilakkaṇam piḷaittatu pōla
Varuvana v-uḷa-v-eṇum vantavar riyaḷān
Tirupinri muṭitta reḷḷiyōr kaṭaṇ-ē.

It is the duty of the clear-visioned scholars that, on careful examination, if they find in literature anything not mentioned in the foregoing *sūtras* of grammar, they should admit it in the fold of the above.

(Ceyyul-iyal ends.)

1. வருவன வுளவெனும் (இளம்.); வருப வுளவெனும் (கச்.);

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(Chapter on traditional usage).

547. மாற்றருள் சிறப்பின் மரபியல் கிளப்பின்
பார்ப்பும் பறமும் குட்டியுக் குருளையும்
கண்டும் பிள்ளையு மகவு மறியுமென்று
ஒன்பதும் குழுவியொ டினமைப் பெயரே.
Mārraruñ cirappin marapiyal kilappin
Pārppum parai-un kutti-y-un kurulai-y-um
Kanrum pillai-y-u makavu mari-y-um-enru
Onpat-un kulaviyo t-ilamai-p peyar-ē.

Marapiyal of great superiority commencing, the following nine names are used to denote the young of objects, *pārppu parai, kutti, kurulai, kanru, pillai, makavu, mari* and *kulavi*.

Note. The first line in this *sūtra* may be taken in the following *sūtras* also.

548. 1. ஏறுது மேற்றையு மொருத்தலும் களிறும்
சேவுஞ் சேவலு மிரலையுக் கலையும்
மோத்தையுத் தகரு முதரு மப்பரும்
போத்தும் கண்டியுக் கடுவனும் பிறவும்
யாத்த வாண்பாற் பெயரென மொழிப.
Erutu m-ērrai-y-u m-oruttal-un kalirum
Cē-v-uñ cēval-u m-iralai-y-un kalai-y-um
Mōttai-y-un takar-u m-utal-u m-appar-um
Pōttuñ kañti-y-un kaṭuvan-um pira-v-um
Yāta v-ānpār peyar-ēna mōlipa.

They say that the following names are used to denote the male of objects, *erutu, ērrai, oruttal, kaliru, cē, cēval, iralai, kalai, mōttai, takar, utal, appar, pōttu, kañti, kaṭuvan* etc.

549. பேடையும் பேடையும் பெட்டையும் பெண்ணும்
மூடு நாகுக் கடமையு மன்கும்
மந்தியும் பாட்டியும் பிணையும் பிணவும்
அந்தஞ் சான்ற பிடியொடு பெண்ணே.
Pētai-y-um pētai-y-um pēttai-y-um peṇ-ṇ-um
Mūtu nākuñ kaṭamai-y-u m-aḷakum
Manti-y-um pāṭṭi-y-um pinai-y-um pinav-um
Antaṇ cāṇra piṭiyotu peṇ-ṇ-ē.

The following names denote the female of objects: *pētai, pētai, peṇ, mūtu, nāku, kaṭamai, aḷaku, manti, pāṭṭi, pinai, pinavu, piṭi* etc.

550. அவற்றள்
பார்ப்பும் பிள்ளையும் பறப்பவற் றினமை.
Avarrul!
Pārppum pillaiyum parappavar r-ilamai.

Of them, the words *pārppu* and *pillai* are used to denote the young of birds.

Note. This *sūtra* is a *viśeṣa-sūtra* to the *sūtra* No. 1 which is a *sāmanyasūtra*.

551. தவழ்பவை தாழு மவற்றே ரன்ன.
Taval-pavai tām-u m-avarrō r-anna.

The crawling objects too are of the same nature i.e., the above words are used to denote the young of crawling creatures.

552. மூங்கா வெருகெலி மூவரி யணிலொடு
ஆக்கவை நான்குக் குட்டிக் குரிய.
Mūṅkā veruk-eli mū-vari y-aṇiloṭu
Aṅkavai nāṅkuñ kuṭṭik k-uriya.

Mūṅkā (a kind of mungoose), *veruku* (wild cat), rat, and squirrel having three lines take the word *kuṭṭi* to denote their young.

553. பறழெனப் படினு முறழாண் டிலை.
Parai-ēna-p paṭinu m-ural-āṇ t-illai.

There is no harm if the word *parai* is used to denote the young of the above four.

554. நாயே பன்றி புலிமுய னான்கும்
ஆயுக் காலுக் குருளை யென்ப.
Nāy-ē paṇṇi puli-muya nāṅkum
Āyūñ kālai-k kurulai y-eṇpa.

They say that, on examination, *kurulai* is the term to denote the young of dog, pig, tiger, and hare.

555. நரியு மற்றே நாடினார் கொளினே.
Nari-y-u m-arre nāṭinar koḷin-ē.

On examination, the young of fox too is called the same i.e., *kurulai*.

556. குட்டியும் பறமும் கூற்றவண் வரையார்.
Kuṭṭi-y-um paral-uñ kūrṟavan varaiyār.

They do not prohibit the use of *kuṭṭi* and *paral* with reference to them.

Note. Only the word *kuṭṭi* has lived in later times with reference to those five.

557. பிள்ளைப் பெயரும் பிழைப்பான் டில்லை
 கொள்ளுக் காலை நாயலக் கடையே.
Pillai-p peyar-um piḻaiṭṭān ṭ-illai
Kōḷḷuñ kālai nāy-alan kaṭai-y-ē.

There is no harm if the term *pillai* is used with reference to them except the dog.

558. ஆடுக் குதிரையும் கவ்வியு முழையும்
 ஓடும் புல்வா யுளப்பட மறியே.
Āṭuñ kutirai-y-um navvi-y-u muḻai-y-um
Ōṭum pulvā y-ulaṭṭapaṭa mari-y-ē.

Mari is the term used to denote the young of the sheep and goat, horse, spotted deer, deer and antelope.

Note 1. *Mulai* found in *Iḷampūraṇam* is a misprint for *ulai*. It might have been an interpolation.

Note 2. The adjunct *ōṭum* to the noun *pulvāy* does not serve any useful purpose.

559. கோடுவாழ்¹ குரங்குக் குட்டி கூறுப.
Kōṭu-vāḷ kuraṅkuñ kuṭṭi kūrupa.

They use *kuṭṭi* even with reference to monkeys living in the branches of trees.

560. மகவும் பிள்ளையும் பறமும் பார்ப்பும்
 அவையு மன்ன வப்பா லான.
Makavum pillai-y-um paral-um pārppum
Avai-y-u m-anna v-a-p-pā lān-a.

The terms *makavu*, *pillai*, *paral*, and *pārppu* also are used to denote the young of monkeys.

561. யானையும் குதிரையும் கழுதையும் கடமையும்
 ஆனோ டைத்துக் கன்றெனற் குரிய.
Yāṇai-y-uñ kutirai-yuñ kaḷutai-y-uñ kaṭamai-y-um
Āno taintuñ kanr-eṇar k-uriya.

1. குரங்கு குட்டியும் (இனம்.); குரங்குக்குட்டி (பேரா.).

The term *kanrū* belongs to the young of elephant, horse, ass, elk and cow.

Note. The expression *mārirāka* in *Iḷampūraṇam* should be *ārirāka*.

562. எருமையு மரையும் வரையா ராண்டே.
Erumai-y-u marai-y-um varaiyā r-āṇṭē.

They do not prohibit the term *kanrū* to denote the end of buffalo and *marai* (bison) also.

563. கவரியுக் கராமு¹ நிகரவற் றுன்னே.
Kavari-y-uñ karām-u nikaravar ruḷḷē.

Kavari (yak) and *karā* (alligator) take the same term *kanrū*.

Note: Since *karām* is read in the *sūtra* 37, *karākam* seems to be an error.

564. ஒட்டக மவற்றோ டொருவழி நிலையும்.
Oṭṭaka m-avarṟō ṭ-oru-vaḷi nilaiyum.

Camel also agrees with them (in taking *kanrū* to denote their young).

565. குஞ்சரம் பெறுமே குழவிப் பெயர்க்கொடை.
Kuñcaram perum-ē kuḷavi-p peyar-k-koṭai.

Elephant receives the term *kuḷavi* (to denote the young).

566. ஆவு மெருமையு² மதுசொலப் படமே.
Ā-v-u m-erumai-y-u m-atu- cola-p paṭum-ē.

Ā (cow) and *erumai* (buffalo) too take that term (*kuḷavi*).

567. கடமையு மரையு முதனிலை யொன்றும்.
Kaṭamai-y-u marai-y-u mutanilai y-orṟum.

Kaṭamai and *marai* agree with those mentioned above.

568. குரங்கு முகவு மூகமு மூன்றும்
 கிரம்ப நாடி னப்பெயர்க் குரிய.
Kuranku mucu-v-u m-ūkam-u mūṇrum
Nirampa nāṭi n-a-ṭ-peyar-k k-uriya.

The three *kurankū*, *mucu*, and *ūkam* deserve, on careful examination, the same term *kuḷavi* (to denote the young).

1. கராகம் (இனம்.); கரா (பேரா.); கராகம்=கரடி. (bear).
 2. அது (இனம்.); அவை (பேரா.).

569. குழவி யு மகவு மாயிரண் டல்லவை
குழவ வுல்ல மக்கட் கண்ணே.
Kuḷavi-y-u makavu m-ā-y-iraṇ ṭ-allavaṁ
Kiḷava v-alla makkaṭ kaṇ-ṇ-ē.

No term other than *kuḷavi* and *makavu* can be used to denote the young of human beings.

570. பிள்ளை குழவி கன்றே போத்தெனக்
கொள்ளவு மமையு மோரறி வுயிர்க்கே.
Piḷḷai kuḷavi kaṇṇē pōtt-ēṇa-k
Koḷḷa-v-u m-amaiyu m-ōr-ari vūyir-kk-ē.

The terms *piḷḷai*, *kuḷavi*, *kaṇṇū*, and *pōttū* may be used to denote the young of living organisms having the sense of touch alone.

571. நெல்லும் புல்லு நேரா ராண்டே.
Nel-l-um pul-l-u nērā r-āṇṭē.

Nel (paddy plant) and grass do not take them.

572. சொல்லிய மரபி னினமை தானே
சொல்லுங் காலையவையல திலவே.
Colliya marapi ṇiḷamai tāṇ-ē
Colluṇ kālai y-avai-ala t-ila-v-ē.

There is no term other than those mentioned above used to denote the young of objects.

573. ஒன்றறி வதுவே யுற்றறி வதுவே
இரண்டறி வதுவே யதனெடு நாவே
மூன்றறி வதுவே யவற்றெடு மூக்கே
நான்கறி வதுவே யவற்றெடு கண்ணே
ஐந்தறி வதுவே யவற்றெடு செவியே
ஆறறி வதுவே யவற்றெடு மனனே
நேரிதி னுணர்ந்தோர் நெறிப்படுத் தினரே.

Onṇari vatu-v-ē y-urṇari vatu-v-ē
Iraṇṭari vatu-v-ē y-ataṇoṭu nā-v-ē
Mūṇrari vatu-v-ē y-avarroṭu mūkkē
Nāṇkari vatu-v-ē y-avarroṭu kaṇ-ṇ-ē
Aintari vatu-v-ē y-avarroṭu cevi-y-ē
Ārari vatu-v-ē y-avarroṭu maṇaṇ-ē
Nēritiṇ-uṇarntōr nerippaṭut tinar-ē.

Scholars have classified living organisms under six heads:—*Ōr-ariv-uyir* having the sense of touch alone, *ir-ariv-uyir* having the senses of touch and taste, *mū-v-ariv-uyir*

having the senses of touch, taste and smell, *nāl-ariv-uyir* having the senses of touch, taste, smell and sight, *ai-y-ariv-uyir* having the senses of touch, taste, smell, sight and hearing and *ār-ariv-uyir* having the power of discrimination in addition to the above five senses.

574. புல்லு மரனு மோரறி வினவே
பிறவு முளவே யக்களைப் பிறப்பே.
Pul-l-u maraṇ-u m-ōr-ari vīṇa-v-ē
Pira-v-u m-uḷa-v-ē y-akkilai-p pirapp-ē.

575. நந்து முரளு மீரறி வினவே
பிறவு முளவே யக்களைப் பிறப்பே.
Nantu muraḷ-u m-ir-ari vīṇa-v-ē
Pira-v-u m-uḷa-v-ē y-a-k-kilai-p pirapp-ē.

Snail and shell-fish belong to the class of *ir-ariv-uyir*; there are others also belonging to it.

576. சிதலு மெறும்பு மூவறி வினவே
பிறவு முளவே யக்களைப் பிறப்பே.
Cital-u m-erumpu mū-v-ari vīṇa-v-ē
Pira-v-u m-uḷa-v-ē y-a-k-kilai-p pirapp-ē.

Termite and ant belong to the class of *mū-v-ariv-uyir*; there are others also belonging to it.

577. நண்டுத் தும்பியு நான்கறி வினவே
பிறவு முளவே யக்களைப் பிறப்பே.
Naṇṭu-n tumpi-y-u nāṇ-k-ari vīṇa-v-ē
Pira-v-u m-uḷa-v-ē y-a-k-kilai-p pirapp-ē.

Crab and bee belong to the class of *nāṇk-ariv-uyir*; there are others also belonging to it.

578. மாவும் ¹புள்ளு மையறி வினவே
பிறவு முளவே யக்களைப் பிறப்பே.
Mā-v-um pul-l-u m-ai-y-ari vīṇa-v-ē
Pira-v-u m-uḷa-v-ē y-a-k-kilai-p pirapp-ē.

Animals and birds belong to the class of *ai-y-ariv-uyir*; there are others also belonging to it.

579. மக்க டாமே யாறறி வுயிரே
பிறவு முளவே யக்களைப் பிறப்பே.
Makka ṭām-ē y-ār-ari v-uyir-ē
Pira-v-u m-uḷa-v-ē y-a-k-kilai-p pirapp-ē.

Human beings belong to the class of *ārārivuyir*; there are others also belonging to it.

580. ஒருசார் விலங்கு முனவென மொழிப.

Oru-cār vilāṅku m-uḷa-v-eṇa molīpa.

They say that a class of animals also belong to that type (*ār-ariv-uyir*).

The following *sūtras* form the *viśēṣa-sūtras* of *sūtra* 2 of this *iyal*.

581. வேழக் குரித்தே விதந்துகளி நென்றல்.

Vēḷa-k k-uritt-ē vitantu-kali r-eṇṇal.

The term *kalirū* is used with reference to the male of elephants.

582. கேழற் கண்ணுங் கடிவரை யின்றே.

Kēḷar kaṇ-ṇ-uṅ kaṭi-varai y-iṇ-rē.

It is not strictly prohibited to use it to denote boar.

Note: *Pērāsiriyaṛ* takes both the above *sūtras* as one.

583. புல்வாய் புலியுழை மரையே கவரி

சொல்லிய கராமொ டொருத்த லொன்றும்.

Pulvāy puliyulāi marai-y-ē kavari

Colliya karāmo ṭ-orutta l-oṇṇum.

The term *oruttal* is used with reference to the male of antelope, tiger, deer, *marai*, *kavari* and alligator.

584. வார்கோட் டியானையும் பன்றியு மன்ன.

Vār-kōṭ ṭi-yāṇai-y-um paṇṇi-y-u m-anna.

Elephant having big tusks and boar are of the same kind; i.e., they take the term *oruttal* also.

585. ஏற்புடைத் தென்ப வெருமைக் கண்ணும்.

Ērpuṭait t-eṇṇa v-erumaik kaṇ-ṇ-um.

The term *oruttal* may be used to denote even the male of buffalo.

586. பன்றி புல்வா யுழையே கவரி

என்றிவை நான்கு மேறெனற் குரிய.

Paṇṇi pulvā y-ulai-y-ē kavari

Enṇ-iṇṇai nāṅku m-ēr-eṇar k-uriya.

The male of the four, *paṇṇi*, *pulvāy*, *ulai* and *kavari*, may also be called *ērū*.

587. எருமைபு மரையும் பெற்றமு மன்ன.

Erumai-y-u marai-y-um perram-u m-anna.

Erumai, *marai* and *perram* also are of the same nature; i.e., their male may be called *ērū*.

588. கடல்வாழ் சுறவு மேறெனப் படுமே.

Kaṭal-vāḷ curavu m-ēr-eṇaṭ paṭum-ē.

The male of *curā* living in sea also may be called *ērū*.

589. பெற்ற மெருமை புலிமரை புல்வாய்

மற்றிவை யெல்லாம் போத்தெனப் படுமே.

Perra m-erumai puli-marai pulvāy

Marrivai y-ellām pōttena-p paṭum-ē.

The male of *perram*, *erumai*, *puli*, *marai*, *pulvāy* etc. is called *pōttū*.

Note: *Pērāsiriyaṛ* takes that *marrivai* refers to *paṇṇi*, *ōtti* etc.

590. நீர்வாழ் சாதிபு மதுபெற்றற் குரிய.

Nir-vāḷ cāti-y-u m-atu-perar k-uriya.

There are some in aquatic animals which take the term *pōttū* to denote their male.

Note: *Pērāsiriyaṛ* takes the reading *aru-pirappū uriya* and tells *arupirappū* refers to *curā*, *mutalai*, *itaṅkar*, *karā*, *varal* and *vāḷai*.

591. மயிலு மெழா அலும் பயிலத் தோன்றும்.

Mayil-u m-eḷāḷ-um payila-t tōṇṇum.

Pōttū appears with reference to the male of *mayil* and *eḷāl*.

592. இரலையுக் கலையும் புல்வாய்க் குரிய.

Iralai-y-ūṅ kalai-y-um pulvāyk k-uriya.

The terms *iralai* and *kalai* may be used to denote the male of *pulvāy*.

593. கலையென் காட்சி யுழைக்கு முரித்தே.

Kalai-ye-ṇ kāṭci y-ulaiṅku m-uritt-ē.

The term *kalai* is used with reference to the male of *ulai* also.

594. நிலையிற் றப்பெயர் முதலின் கண்ணும்.

Nilayir r-a-p-peyar mucuvir kaṇ-ṇ-um.

The same term *kalai* is used with regard to the male of *mucu*.

Note. The above two *sūtras* are read as one by *Iḷampūraṇar*.

595. மோத்தையுத் தகரு முத்ரு மப்பரும்
யாத்த வென்ப யாட்டின் கண்ணே.
Mōttai-y-um takar-u mutal-u m-appar-um
Yāta v-enpa yāṭṭin kaṇ-n-ē.

The terms *mōttai*, *takar*, *mutal*, and *appar* are used to denote the male of goat or sheep.

596. சேவற் பெயர்க்கொடை சிறகொடு சிவணும்
மாயிருந் தூவி மயிலலக் கடையே.
Cēvaṛ peyar-k-koṭai cīrakoṭu civaṇum
Mā-y-irun tūvi mayil-alak kṭai-y-ē.

The term *cēval* is used to denote the male of birds except peacock with a big long tail.

597. ஆற்றலொடு புணர்ந்த வாண்பாற் கெல்லாம்
ஏற்றைக் கிளவி யுரித்தென மொழிப.
Āṟṟaloṭu puṇarnta v-aṇṇpār k-ellām
ērṟai-k kiḷavi y-uritt-e-ṇa moḷipa.

The term *ērṟai*, they say, may be used to denote the male of all valiant beings.

598. ஆண்பா லெல்லா மாணெனற் குரிய
பெண்பா லெல்லாம் பெண்ணெனற் குரிய
காண்பவை யவையவை யப்பா லான.
Āṇpā l-ellā m-aṇ-enaṛ k-uriya
Peṇpā l-ellām peṇ-ṇ-enaṛ k-uriya
Kāṇpavai y-avai-y-avai y-a-p-pā lāṇ-a.

The word *āṇ* may be used to denote the male of all beings and *peṇ*, the female, since such a usage is found in the world.

The following *sūtras* form the *viśēṣa-sūtras* of *sūtra* 3 of this *iyal*.

599. பிடியென் பெண்பெயர் யானே மேற்றே.
Piṭi-y-en peṇ-peyar yāṇai mērr-ē.

The female term *piṭi* is used with reference to elephant.

600. ஒட்டகக் குதிரை கழுதை மரையிவை
பெட்டை யென்னும் பெயர்க்கொடைக் குரிய.
Oṭṭakan kutirai kaḷutai marai-y-ivai
Pēṭṭai y-ennum peyar-k-koṭaik k-uriya.

The female term *peṭṭai* is used with reference to camel horse, ass and bison.

601. புள்ளு முரிய வப்பெயர்க் கென்ப.
Puḷ-ḷ-u m-uriya v-a-p-peyark k-enpa.

The same term may be used with reference to the female of birds.

602. பேடையும் பேடையு நாடி நென்றும்.
Pēṭai-y-um pēṭai-y-u nāṭi n-onṇum.

Pēṭai and *pēṭai* are used, on examination, to denote the female of birds.

Note: *Puḷ* is taken here from the previous *sūtra* and is changed to *puḷḷinṇa*.

603. கோழி கூடை யாயிரண் டல்லவை
குழுந் காலை யளகென லமையா.
Kōḷi kūkai y-ā-y-iraṇ ṭ-allavai
Cūḷuṇ kālai y-aḷak-ena l-amaiya.

The term *aḷakū* is not used to denote the female of beings other than fowl and owl.

604. அப்பெயர்க் கிழமை மயிற்கு முரித்தே.
A-p-peyar-k kiḷamai mayirku m-uritt-ē.

The same term holds good to peahen also.

Note: *Iḷampūraṇam* reads in the *sūtra peṇpālāṇa* also. Since similar word is not used in other *sūtras*, it may have been an interpolation.

605. புல்வாய் கவ்வி யுழையே கவரி
சொல்வாய் நாடிற் பிணையெனப் படுமே.
Pulvāy navvi y-ulai-y-ē kavari
Colvāy nāṭir piṇai-y-ena-p paṭum-ē.

On examining usage, the term *piṇai* is seen denoting the female of *pulvāy*, *navvi*, *ulai* and *kavari*.

606. பன்றி புல்வாய் நாயென மூன்றும்
ஒன்றிய வென்ப பிணவென் பெயர்க்கொடை.
Panri pulvāy nāy-ena mūnrum
Onriya v-enpa piṇav-en peyar-k-koṭai.

The term *piṇavu* is appropriate to the female of *panri*, *pulvāy* and *nāy*.

607. பிணவ லெனினு மவற்றின் மேற்றே.
Piṇava l-eṇinu m-avarriṇ mērr-ē.

The term *piṇaval* also is used with reference to them.

608. பெற்றமு மெருமையு மரையு மாவே.

Perram-u m-erumai-y-u marai-y-u m-ā-v-ē.

The term *ā* is used to denote the female of *perram*, *erumai* and *marai*.

609. பெண்ணும் பிணவு மக்கட் குரிய.

Peṇ-n-um piṇavu makkaṭ k-urīya.

Peṇ and *piṇavu* are the appropriate terms with reference to human beings.

Note: *Pērāṣiriyar* reads here *piṇā* though he reads *piṇavu* in the third *sūtra*.

610. எருமையு மரையும் பெற்றமு நாகே.

Erumai-y-u marai-y-u m-perram-u nāk-ē.

The term *nākū* is used to denote the female of *erumai*, *marai* and *perram*.

611. நீர்வாழ் சாதியு ணந்து நாகே.

Nīr-vāḷ cāṭiyu ṇantu nāk-ē.

Nākū is used with reference to *ṇantu* among aquatic animals.

612. மூடுங் கடமையும் யாடல பெருது.

Mūṭuṅ kaṭamai-y-u yāḍ-ala perū.

The terms *mūṭu* and *kaṭamai* are not used with reference to any other than *yāṭū*.

613. பாட்டி யென்ப¹ பன்றியு நாயும்.

Pāṭṭi y-enṇa paṇri-y-u nāy-u-m.

Paṇri and *nāy* take the terms *pāṭṭi*, they say.

614. நரியு மற்றே நாடினர் கொளினே.

Nari-y-u m-arre nāṭinar koḷin-ē.

If carefully examined, *nari* also belongs to them, i.e., it takes the term *pāṭṭi*.

615. குரங்கு முசவு மூகமு மந்தி.

Kuraṅku mucu-v-u m-ūkam-u manti.

Manti is the term used to denote the female of *kuraṅkū*, *mucu*, and *ūkam*.

616. குரங்கினு னேற்றைக்¹ கடுவ னென்றலும்

மரம்பயில் கூடையைக் கோட்டா னென்றலும்

1. என்ப (இனம்.); என்பது (பேரா.).

செவ்வாய்க் கிள்ளையைத் தத்தை யென்றலும்

வெவ்வாய் வெருகனைப் பூசை யென்றலும்

குதிரையு ளாணினைச் சேவ லென்றலும்

இருணிற் பன்றியை யேன மென்றலும்

எருமையு ளாணினைக் கண்டி யென்றலும்

முடிய வந்த² வழக்கி னுண்மையின்

கடிய லாகா கடனறிந் தோர்க்கே.

Kuraṅkinu l-ērai-k kaṭuva n-enṇal-um

Marampayil kūkaiyai-k kōṭṭā n-enṇalum

Cev-vāy-k kiḷḷaiyai-t tattai y-enṇalum

Vev-vāy verukinai-p pūcai y-enṇalum

Kutiraiyu l-āṇinai-c cēva l-enṇalum

Irunira-p paṇriyai n-ēna m-enṇal-um

Erumaiyu l-āṇinai-k kaṇṭi y-enṇal-um

Muṭiya vanta valakki n-unmai-yin

Kaṭiya l-ākā kaṭaṇ-arin tōrkk-ē.

It is not proper to those conversant with the history of language and the usage to avoid the following terms: *Kaṭuvan* to denote the male of monkeys, *kōṭṭān* to denote the owl living in the trees, *tattai* to denote fine-mouthed parrot, *pūcai* to denote ferocious wild cat, *cēval* to denote the male of horse, *ēnam* to denote black pig and *kaṇṭi* to denote the male of buffalo.

617. பெண்ணு மாணும் பிள்ளையு மவையே.

Peṇ-n-u m-āṇ-um piḷḷai-y-u m-avai-y-ē.

The terms *peṇ*, *āṇ* and *piḷḷai* belong to the above category.

618. நூலே கரக முக்கோன் மணையே

ஆயுந் காலையத் தணர்க் குரிய.

Nūl-ē karaka mukkoṇ maṇai-y-ē

Ayuṅ kālai y-antaṇark k-urīya.

Sacred thread, jar, trident staff and seat are to be held by *antaṇar*, (high class brahmans).

619. பட்டையுந் கொடியுந் குடையு முரசும்

நடைநலில் புரவியுந் களிறுந் தேரும்

தாரு முடியுந் கோவன பிறவும்

தெரிவுகொள் செங்கோ லரசர்க் குரிய.

1. ஏற்றை (இனம்.); ஏற்றினை (பேரா.).

2. வழக்கின் (இனம்.); அவ்வழக்கு (பேரா.).

Paṭai-y-un koṭi-y-un kuṭai-y-u muracum
Naṭai-navil puravi-y-un kaḷiṭun tēr-um
Tār-u muṭi-y-u nērvana pīra-v-um
Terivu-koḷ cenkō l-aracark k-uriya.

The following are to be held by benignly ruling kings: army, flag, umbrella, war-drum, swift cavalry, elephantry, chariots, rank and file of an army, crown and others which are necessary.

620. அந்த னுளர்க் குரியவு மரசர்க்கு
 ஒன்றிய வரும் பொருளுமா ருளவே.
Anta nāḷark k-uriya-v-u m-aracarkkū
Onṛiya varūum poruḷ-um-ā r-uḷa-v-ē.

There are things worthy to be held by high class brahmans, which may be held by kings.

Note. They are, according to *Ḥampūraṇar*, *ōtal*, *vēṭṭal*, *vēṭṭittal*, and *iṭal* and according to *Pērāśīriyar* *nūl*, *maṇai* etc.

621. பரிசில் பாடாண் டிணைத்துறைக் கிழப்பெயர்¹
 நெடுந்தகை செம்ம லென்றிவை பிறவும்
 பொருந்தச் சொல்லுத லவர்க்குரித் தன்றே.
Paricil pāṭāṇ ṭinaṭ-t-turai-k kila-p-peyar
Neṭun-takai cemmal-l-eṇṇ-ivaṭ pīra-v-um
Porunta-c colluta l-avarck-urit t-aṇṇ-ē.

Antaṇar, if there is propriety, may be appealed for gifts, may be praised for their patronage, fame etc. and may be addressed by the terms *neṭuntakai*, *cemmal* etc.

Note: *Urittanṛu* is a positive verb according to *Ḥampūraṇar* and a negative verb according to *Pērāśīriyar*. Hence, *Pērāśīriyar* gives the meaning diametrically opposite to the above.

622. ஊரும் பெயரு முடைத்தொழிற் கருவியும்
 யாருஞ் சார்த்தி யவையவை பெறுமே.
Ūr-um peyar-u m-uṭai-t-toḷiṭ karuvi-y-um
Yār-ūñ cārttiṭ y-avai-y-avai perum-ē.

All castes take their residence, name and implements of their trade suited to them.

623. தலைமைக் குணச்சொல்லுந் தத்தமக் குரியதோர்²
 நிலைமைக் கேற்ப நிகழ்த்துப வென்ப.

1. கிழப்பெயர் (இளம்.); கிழமைப்பெயர் (பேரா.).
 2. உரியதோர் (இளம்.); உரிய (பேரா.).

Talaṁmaik kuṇa-c-col-l-un tattamak k-uriyat-ōr
Nilaṁmaik k-ēṇpa nikaḷittupa v-eṇṇa.

They say that words denoting the predominant quality suited to their taste are used.

Note: *Pērāśīriyar* says that *Brahmans* are associated with *Brahmā*, *Kṣatriyas* with *Viṣṇu*, *Vaiśyas* with *Kubēra* and *Vēḷāḷas* with *Varuṇa*.

624. இடையிரு வகையோ ரல்லது நாடிந்
 படைவகை பெறுஅ ரென்மனார் புலவர்.
Iṭai-y-iru vakaiyō r-allatu nāṭin
Paṭai-vakai perāa r-eṇmanār pulavar.

Learned men say that, on examination, none other than the two middle castes, i.e., *Kṣatriyas* and *Vaiśyas* take to army.

Note: *Nāṭin* suggests, according to *Pērāśīriyar*, that *Brahmans* and *Vēḷāḷas* rarely enlist themselves in army.

625. வைகிகன் பெறுமே வாணிக வாழ்க்கை.
Vaikaṇ perum-ē vāṇika vāḷkkai.

Vaiśya takes to trade.

626. மெய்தெரி வகையி னெண்வகை யுணவின்
 செய்தியும் வரையா ரப்பா லான.
Mey-teri vakaiyi ṇ-eṇ-vakai y-uṇavin
Ceytiy-um varaiyā r-a-p-pā lāṇ-a.

They do not prohibit them from producing the eight kinds of food in a suitable manner.

Note: The eight kinds of food are, according to *Ḥampūraṇam*, *nel*, *kāṇam*, *varaku*, *iruṇku*, *ṭinaṭ*, *cāmai*, *pul* and *kōtumpai* and according to *Pērāśīriyar*, *payaru*, *uḷuntu*, *kaṭuku*, *kaṭalai*, *eḷ*, *koḷ*, *avarai*, and *tuvarai*.

627. கண்ணியுந் தாரு மெண்ணின ராண்டே.
Kaṇṇi-yu-un tāru m-eṇṇina r-āṇṭ-ē.

They have stated that *Vaiśyas* deserve to have flowers and garlands.

628. வேளாண் மாந்தர்க் குழுது ணல்லது
 இல்லென மொழிப பிறவகை நிகழ்ச்சி.
Vēḷāṇ māntark k-uḷutū ṇ-allatu
Il-l-eṇa molipa pīra-vakai nikaḷcci.

Vēḷāḷas have no profession, they say, other than agriculture.

629. வேந்துவிடு தொழிலிற் படையுக் கண்ணியும்
வாய்ந்தன ரென்ப வவர்பெறும் பொருளே.

Vēntu-viṭu tolilir paṭai-u-n̄ kaṇṇi-y-um
Vāyntana r-enṇa v-avar-ṭerum poruḷ-ē.

They are worthy of having weapons and flowers, if they are sent on Government business.

630. அந்த னுளர்க் கரசுவரை வின்றே.

Anta ṇālark k-aracu-varai v-inṇr-ē.

Sovereignty is not prohibited to *antanar*.

631. வில்லும் வேலுக் கழலுக்¹ கண்ணியும்

தாரு மாரமுந் தேரு மாவும்²

மன்பெறு மரபி னேனோர்க் குரிய.

Vil-l-um vēl-un̄ kaḷal-un̄ kaṇṇi-y-um

Tār-u m-āram-un tēr-u mā-v-um,

Maṇ-ṭeru maraṇi n-ēṇōrk k-urīya.

Bow, spear, anklet, *kaṇṇi*, *tār*, *āram*, chariot and cavalry may be had by others of high position.

Note: They are called *kuru-ṇila-maṇṇar*.

632. அன்ன ராயினு மிழிந்தோர்க் கில்லை.

Anna r-āyinu m-ilintōrk k-illai.

Those who are qualified to have them are not entitled to have them, if they are degraded in position.

633. புறக்கா முனவே புல்லெனப் படுமே.³

Pura-k-kā ḷ-aṇa-v-ē pul-l-eṇa-ṭ paṭum-ē.

Vegetable kingdom whose outer part is of close grain is called *pul*.

634. அகக்கா முனவே மரமெனப் படுமே.⁴

Aka-k-kā ḷ-aṇa-v-ē maraṇ-eṇa-ṭ paṭum-ē.

Vegetable kingdom whose inner part is of close grain is called *maram*.

Note: *Pērāṣiriyar* reads the above two *sūtras* as one.

635. தோடே மடலே யோலை யென்ற

எடே யிதழே பாணை யென்ற

1. கழல் (இளம்.); குழல் (பேரா.).

2. மா (இளம்.); வான் (பேரா.).

3 & 4. படுமே (இளம்.); மொழிப (பேரா.).

சர்க்கே குலையே⁵ நேர்ந்தன பிறவும்
புல்லொடு வருமெனச் சொல்லினர் புலவர்.

Tōṭē maṭal ē y-ōlai y-enṇā

Ēṭē y-ital-ē pālai y-enṇā

Irkk-ē kulai-y-ē nērntana pira-v-um

Pulloṭu varum-eṇa-t collinar pulavar.

Learned men say that the following terms are used to denote the different parts of *pul* genus:—*tōṭu* (sheath), *maṭal* (tagged stem), *ōlai* (leaf), *ēṭu* (strip of leaf), *ital* (petal), *pālai* (spathe), *irkkū* (rib of a leaf), *kulai* (bunch), etc.

Note: *Pira* denotes, according to *Pērāṣiriyam*, *kurumpai*, *nuṇkū*, *nukumpū*, *pōntai*, etc.

636. இலையே முறியே தளிரே தோடே

கிளையே குழையே பூவே யரும்பே

நனையே யுன்றறுத் தனையவை யெல்லாம்

மரனெடு வருஉக் கிளவி யென்ப.

Ilai-y-ē muri-y-ē taḷir-ē tōṭ-ē

Cinai-y-ē kulai-y-ē pū-v-ē y-arump-ē

Nanai-y-ē y-uḷḷurut t-aṇaiyavai y-ellām

Maranoṭu varūn̄ kiḷavai y-eṇṇa.

They say that the following terms are used to denote the different parts of *maran* class:—*ilai* (leaf), *muri* (tender leaf), *taḷir* (sprout), *tōṭu* (sheath), *cinai* (branch), *kulai* (shoot), *pū* (flowers), *arumpū* (bud), *nanai* (bud), etc.

637. காயே பழமே தோலே செதினே

வீழோ டென்றாக் கவையு மன்ன.

Kāy-ē paḷam-ē tōl-ē cetiḷ-ē

Vilō ṭ-enṇān̄ k-avai-y-u m-anna.

The following belong to both: *kāy* (unripe fruit), *paḷam* (fruit), *tōl* (inner layer of both), *cetiḷ* (outer layer of both), *vīḷ* (aerial root), etc.

638. நிலந்தி நீர்வளி விசும்போ டைந்தும்

கலந்த மயக்க முலக மாதலின்

இருதிணை யைம்பா வியனெறி வழாமைத்

திரிவில் சொல்லொடு தழாஅல் வேண்டும்.

5. குலையே (இளம்.); குலையென (பேரா.).

1. நனையே (இளம்.); நனை (பேரா.).

Nilan-ti nīr-vali vicumpō t-aintum
Kalanta mayakkā m-ulaka m-ātalī
Iru-tiṇai y-ai-m-pā l-iyāṇeri valāmai-t
Tirivīl colloṭu talāal vēṇṭum.

Since the worldly objects are the result of combination of the five elements earth, fire, water, air and space, they should be expressed correctly without error with reference to the two *tiṇais* and five *pāls*.

639. மரபுநிலை திரிதல் செய்யுட் கல்லை
 மரபு வழிப்பட்ட சொல்லி னான.
Marapu-nilai tiritāl ceyyut k-illai
Marapu valippaṭṭa colli nāṇ-a.

One should not go against tradition in writing verse, with reference to words already in use.

640. மரபுநிலை திரியிற் பிறிது பிறிதாகும்.
Marapu-nilai tiriyaṛ piritu pirit-ākum.

If words are used against traditional usage, they will not convey the correct sense.

641. வழக்கெனப் படுவ துயர்ந்தோர் மேற்றே
 நிகழ்ச்சி யவர்கட் டாக லான.
Valakkē-ēṇa-p paṭuva t-uyarntōr mērrē
Nikalcci y-avarkaṭ t-āka lāṇ-a.

Valakkū (usage) refers to that of the high class men, since they alone compose poems, etc.

642. மரபுநிலை திரியா மாட்சிய வாங்கி
 உரைபடு நூறு மிருவகை நிலைய
 முதலும் வழியுமென நுதலிய நெறியின.
Marapu-nilai tiriya māṭciya v-āki
Urai-paṭu nūrā m-iru-vakāi nilaiya
Mutal-um valī-y-um-ēṇa nutaliya neriyiṇa.

The work composed by authors with due attention to traditional usage is of two kinds:—*mutal-nūl* and *vali-nūl*.

643. வினையி னீக்கி வினங்கிய வறிவின்
 முனைவன் கண்டது முதனூ லாகும்.
Vinaiyi nīnki vilāṅkiya v-arivīn
Munaiyaṇ kaṇṭatu mutanū l-ākum.

The work composed by a sage of spotless knowledge on account of his being free from the effect of *karma* forms the *mutal-nūl*.

644. வழியெனப் படுவ ததன்வழித் தாகும்.
Vali-y-ēṇa-p paṭuva t-atan-valit t-ākum.

Vali-nūl is that which follows *mutal-nūl*.

645. வழியி னெறியே நால்வகைத் தாகும்.
Valiyi neri-y-ē nāl-vakait t-ākum.

Valinūl is of four kinds:

646. தொகுத்தல் விரித்தல் தொகைவிரி மொழிபெயர்த்து
 அதர்ப்பட யாத்தலோ டனைமர பினவே.
Tokuttal virittal tokai-viri molī-peyarttu
Atar-p-paṭa yāttalō t-anaṁ-mara piṇa-v-ē.

They are abridgement, elaboration, abridgement with elaboration and translation.

647. ஒத்த சூத்திர முரைப்பிற் காண்டுகை
 மெய்ப்படக் கிளந்த வகைய தாக்கி
 ஈரைக் குற்றமு மின்றி நேரிதின்
 முப்பத் திருவகை யுத்தியோடு புணரின்
 நூலென மொழிப நுணக்குமொழிப் புலவர்.
Otta cūttira m-uraippir kāṇṭikai
Mey-p-paṭa-k kiṭanta vakaiya t-āki
Īr-ai-n kurram-u m-inri nēritin
Muṇṇat t-iru-vakai y-uttiyoṭu puṇarin
Nūl-ēṇa molīpa nuṇaṅku-molī-p pulavar.

Ripe scholars say that *nūl* is that which is made of *sūtras* which can be commented on properly in commentaries of the *kāṇṭikai*, etc., which are free from the ten defects of composition and where all the thirty-two *uṭṭis* will have room to operate.

648. உரையெடுத் ததன்முன் யாப்பினுஞ் சூத்திரம்
 புரைதப வுடன்படக் காண்டுகை புணர்ப்பினும்
 1விதித்தலும் விலக்கலு 2மெனவிரு வகையொடு
 3புணர்ந்தவை நாடிப் புணர்ச்சவும் 4பெறுமே.
Urai-y-eṭut t-atan-muṇ yāppinuṇ cūttiram
Purai-tapa v-utaṇ-paṭa-k kāṇṭikai puṇarppin-um
Vitittal-um vilakkal-u m-ēṇa-viru vakaiyoṭu
Puṇarntavai nāṭi-p puṇarkkavum perum-ē.

1. விதித்தலும் (இனம்.); விடுத்தலும் (பேரா.).
2. எனவிரு (இனம்.); உடையோர் (பேரா.).
3. புணர்ந்தவை (இனம்.); புரைதப (பேரா.).
4. பெறுமே (இனம்.); படுமே (பேரா.).

It is possible to write a commentary independent of *kāṇṭikai* or elucidating the *kāṇṭikai* which establishes the infallible nature of the *sūtras* by telling what the *sūtras* enjoin and what they do not enjoin.

649. மேற்கிளந் தெடுத்த யாப்பினுட் பொருளொடு
சில்வகை யெழுத்தின் செய்யுட் டாகிச்
சொல்லும் காலையுரையகத் தடக்கி
நுண்மையொடு புணர்ந்த வொண்மைத் தாகித்
துளக்க லாகாத் துணைமை யெய்தி
அளக்க லாகா வரும்பொருட் டாகிப்
பல்வகை யாலும் பயன்றெறி புடையது
குத்திரத் தியல்பென யாத்தனர் புலவர்.¹
Mēr-kilan t-eṭutta yāppinuṭ poruḷoṭu
Cil-vakai y-eḷuttin ceyyut t-āki-c
Colluṇ kālai y-urai-y-akat t-aṭakki
Nunmaiyoṭu puṇarnta v-onmai-t t-āki-t
Tuḷakka l-ākā-t tuṇaimai y-eyti
Aḷakka l-ākā v-arum-poruṭ t-āki-p
Pal-vakai yān-um payan-reri p-uṭaiyatu
Cūttirat t-iyal-p-eṇa yāttanar pulavar.

Scholars says that it is the nature of *sūtra* to adopt one of the methods, *tokuttal*, *virittal*, *tokai-viri*, and *moḷi-peyarttal*, to contain the minimum number of syllables, to be in the form of a verse, to be capable of being commented upon, to be terse and unambiguous, to be tacked on to others that follow, to be rich in meaning and to be of use in many ways.

650. பழிப்பில் குத்திரம் பட்ட பண்பின்
கரப்பின்றி முடிவது காண்டிகை யாகும்.
Paḷippil cūttiram paṭṭa paṇṇin
Karapp-inri muṭivatu kāṇṭikai y-ākum.

Kāṇṭikai is the commentary which lucidly explains the *sūtra* devoid of spots.

651. விட்டகல் வின்றி விரிவொடு பொருந்திச்
சுட்டிய குத்திர முடித்தற் பொருட்டா
ஏது நடையினு மெடுத்துக் காட்டினும்
மேவாக் கமைந்த மெய்ந்நெறித் ததுவே.

1. अल्पाक्षरमसन्दिग्धं सारवद्विश्वतोमुखम् ।
अस्तोभमनवयं च सूत्रं सूत्रविदो विदुः ॥

Viṭṭakal v-inri virivoṭu porunti-c
Cuṭṭiya cūttira muṭittar poruṭ-ā
Ētu naṭaiyiṇu m-eṭuttuḷ kāṭṭiṇum
Mēv-ān k-amainta mey-n-nerit tatu-v-ē.

It (*kāṇṭikai*) is of the nature of not going beyond the range of the *sūtra*, of splitting it into words and of explaining its meaning clearly with reasons and illustrations.

652. குத்திரத் துட்பொரு ளன்றியும் யாப்புற
வின்றி யமையா தியைபவை யெல்லாம்
ஒன்ற வுரைப்ப துரையெனப் படுமே.
Cūttirat tuṭ-poru ḷ-anri-y-um yāppura
Vinri y-amaiyā t-iyaiṭavai y-ellām
Oṇra v-uraiṭṭa t-urai-y-e-ṇa-p paṭum-ē.

It is said to be *urai* which contains not only the literal meaning of the *sūtra*, but also other topics without which the meaning cannot be easily understood.

653. மறுதலைக் கட்டாது மாற்றமு முடைத்தாய்த்
தன்னு லானும் முடிந்தது லானும்
ஐயமு மருட்கையுஞ் செவ்விதி நீக்கித்
தெற்றென வொருபொரு ளொற்றுமை கொளிஇத்
துணிவொடு நின்ற லென்மனார் புலவர்.
Marutalai-k kaṭṭā mārram-u m-uṭaittāy-t
Tannū lān-um muṭinta-nū lān-um
Aiyam-u maruṭkai-y-uñ cevviṭi nikkī-t
Terr-eṇa v-oru-poru ḷ-orrumai kolī-t
Tuṇivoṭu nirra l-eṇmanār pulavar.

Scholars say that it is the nature of *urai* to raise objections and answer them, to clear doubts and incorrect interpretation on the authority (of the ideas elsewhere) in the book on hand or on that of other works and clearly arrive at the correct meaning.

654. சொல்லப் பட்டன வெல்லா மாண்பும்
மறுதலை யாயின்¹ மற்றது சிதைவே.
Collap paṭṭana v-ellā māṇṇ-um
Marutalai y-āyīn marratu cītaiṭ-v-ē.

1. குத்திரத்துட்பொருள் (இனம்.); குத்திரத்துப் பொருள் (பேரா.).

1. ஆயின் (இனம்.); ஆயினும் (பேரா.).

It is considered a flaw, if a work fails to conform to the characteristics mentioned above.

Note 1: The text of *Ḥampūraṇam* here is remarked by the editor to be faulty.

Note 2: *Pērāṣiriyar* takes the *anvaya-collappattāṇa ellām māṇpinum, mutanulōṭu marutalai āyin, atu citaiṇu*, whose meaning is "even though a work has all the characteristics mentioned above, it is a defect if it differs from the *mutanul*."

655. சிதைவில வென்ப முதல்வன் கண்ணே.
Citaiṇ-ila v-enpa mutalvaṇ kaṇ-ṇ-ē.

The fault is not observed in *mutanul*.

656. முதல்வழி யாயினும் யாப்பினுட் சிதையும்
வல்லோன் புனையா வாரம் போன்றே.
*Mutal-vaḷi y-āyinuṇ yāppinuṭ citaiyumu
Vallōṇ puṇaiyā vāram pōṇṇē.*

The *vaḷi-nūl* may go astray in *yāppu*, i.e., *tokuttal*, *virittal*, *tokai-viri* and *moḷi-peyarppu* like the tune repeated by an unskilled man.

Note: *Pērāṣiriyar* takes only the first three *yāppu*.

657. சிதைவென்ப படுபவை வசையற நாடின்
கூறியது கூறன் மாறுகொளக் கூறல்
குன்றக் கூறன் மிகைபடக் கூறல்
பொருளில் ¹கூறன் மயங்கக் கூறல்
கேட்போர்க் கின்னா யாப்பிற் ருதல்
பழித்த மொழியா ²னிழுக்கக் கூறல்
தன்னு றெருபொருள் கருதிக் கூறல்
என்ன வகையினு மனங்கோ ளின்மை
அன்ன பிறவு மவற்றுவிரி யாகும்.
*Citaiṇ-ēṇa-p paṭupavai vacai-ṇara naṭin
Kūriyatu kūraṇ mārukoḷa-k kūral
Kunrak kūraṇ mikaiṇa-k kūral
Poruḷ-ila kūraṇ mayanka-k kūral
Kētpōrk k-inṇā yāppir r-ātal
Paḷitta moḷiyā n-ilukka-k kūral
Taṇṇā n-oruṇporuḷ karuti-k kūral
Eṇṇa vakaiyinu maṇaṅkō ḷ-iṇmai
Aṇṇa piṇa-v-u m-avarru-viri y-ākum.*

1. கூறல் (இளம்.); மொழிதல் (பேரா.).

2. இழுக்க (இளம்.); இழுக்கம் (பேரா.).

If *citaiṇu* is correctly examined, it falls under the following heads:—(1) Repetition of ideas, (2) statement of contradictory ideas (3) omission of ideas, (4) too much elaboration of ideas, (5) statement of meaningless expressions, (6) mixing up of ideas, (7) composing in a *yāppu* which is unpleasant to the hearer, (8) choosing a form of statement which he has already found fault with, (9) interpolation and (10) uncouth expression in diverse ways.

658. எதிர்மறுத் துணரினத் திறத்தவு¹ மவையே.

Etir-marut t-unarin-at tirattavu m-avai-y-ē.

It is a defect if the *vaḷi-nūl* has ideas diametrically opposite to those found in *mutanul*.

659. ஒத்த காட்சி யுத்திவகை விரிப்பின்
முதலிய தறித வதிகார முறையே²
³தொகுத்துக் கூறல் வகுத்துமெய்த் நிறுத்தல்⁴
மொழிந்த பொருளோ டொன்ற வைத்தல்
மொழியா ததனை முட்டின்றி முடித்தல்⁵
வாரா ததனை வந்தது முடித்தல்⁶
வந்தது கொண்டு வாரா தது முடித்தல்⁷
முந்து மொழிந்ததன் தலைதடு மாற்றே⁸
⁹ஒப்பக் கூற லொருதலை மொழியே¹⁰
தன்கோட் கூற லுடம்பொடு புணர்த்தல்.¹¹

1. அத்திறத்தவும் (இளம்.); திறத்தவும் (பேரா.).

2. Cf. Adhikā rō nāma triprakāraḥ...Aparō'adhikāraḥ prati-yōgam tasya anirdēśārtha iti yōgē yōgē upatiṣṭhatē (Mahābhāṣya-under *Ṣaṣṭhi sthānēyōgā*) yam artham adhikrtya ucyatē tad adhikaraṇam (Arthaśāstra)

3. Cf. Samāsa-vākyam uddeśaḥ (*ibid*).

4. Cf. Vyāsa-vākyam nirdēśaḥ (*ibid*).

5. Cf. Atiśaya-varṇanā vyākhyānam (*ibid*).

6. Cf. Vaktavyēna sādhanam pradēśaḥ.

7. Cf. Uktēna sādhanam atidēśaḥ (*ibid*) முடித்தல் (இளம்.); உணர்த்தல் (பேரா.).

8. Cf. Pratilōmēna sādhanam viparyayaḥ (Arthaśāstra).

9. Cf. Dṛṣṭēna adṛṣṭasya sādhanam (*ibid*).

10. Cf. Evam vartitavyam ityupadēśaḥ (*ibid*).

11. உடம்பொடு புணர்த்தல் (இளம்.); முறைபிறழாமை (பேரா.).

பிறனுடம் பட்டது தானுடம் படுதல்¹
 இறந்தது காத்த லெதிருது போற்றல்
²மொழிவா மென்றற் கூறிற் றென்றல்³
⁴தான்குறி யிடுத லொருதலை யன்மை⁵
 முடிந்தது காட்ட லாணை கூறல்⁶
 பல்பொருட் கேம்பி னல்லது கோடல்
 தொகுத்த மொழியான் வகுத்தனர் கோடல்
 மறுதலை சிதைத்துத் தன்றுணி புரைத்தல்
⁷பிறன்கோட் கூற லறியா துடம்படல்
 பொருளிடையிடுத லெதிர் பொரு ளுணர் த்தல்
 சொல்லி நெச்சஞ் சொல்லியாக் குணர் த்தல்
 தந்துபுணர்ந் துரைத்த தன் ஞாபகங் கூறல்
⁸உய்த்துக்கொண் டுணர் தலொடு மெய்ப்பட நாடிச்⁹
 சொல்லிய வல்ல பிறவவண் வரினும்
 சொல்லிய வகையாற் சுருங்க நாடி
 மனத்தி னெண்ணி மாசறத் தெரிந்துகொண்டு
 இனத்திற் சேர்த்தி யுணர் த்தல் வேண்டும்
 நுனித்தரு புலவர் கூறிய நூலே.
Otta kātci y-utti-vakai vīrippin
Nutaliya t-arita l-atikāra murai-y-ē
Toḱuttu-k-kūral vakuttu-mey-n niruttāl
Molinta poruḷō t-onra vaittal
Moliyā tatanai muṭṭinri muṭittal
Vārā tatanān vantatu muṭittal
Vantatu koṇṭu vārātatu muṭittal
Muntu molintatan talai-tatu mārrē
Oppa-k kūra l-oru-talai moli-y-ē
Tan-kōṭ kūra l-uṭampotu punarttal
Piran-uṭam paṭṭatu tān-uṭam patutal
Iraṇtatu kātta l-etiratu pōrral
Molivā m-enrar kūrir r-enral

1. Cf. Para-vākyam apratiṣiddham anumatham (Artha-sātra).

2. Cf. Paścād ēvam vihitam iti anāgatāvēkṣaṇam (*ibid*).

3. Cf. Purastād ēvam vihitam iti atikrāntāvēkṣaṇam (*ibid*).

4. Cf. Parāir asamitah śabdaḥ svasamjñā (*ibid*).

5. Cf. Sarvatra āyattam ekāntaḥ (*ibid*).

6. Cf. Ēvam nānyathā iti niyogaḥ (*ibid*).

7. Cf. Ēvam asāu āha ityapadēśaḥ (*ibid*).

8. Cf. Anukta-karaṇam ūhyam (*ibid*).

9. உணர் தலொடு (இளம்.); உணர் த்தலொடு (பேரா.).

Tan-kuri y-iṭuta l-oru-talai y-anmai
Muṭintatu kātta l-anai kūral
Pal-poruṭ kēpi nallatu kōṭal
Toḱutta moliyān vakuttanar kōṭal
Marutalai citaittu-t tanruni p-uraittal
Piran-kōṭ kūra l-ariyā t-uṭampāṭal
Poruḷṭai y-iṭuta l-etir-poru l-unarttal
Colli neccañ colliyān k-unarttal
Tantu-punarn t-uraittan nāpakan kūral
Uyttukkon t-unartaloṭu meypṭaṭa nāṭi-c
Colliya v-alla pira-v-avan varinūm
Colliya vakaiyār curunka nāṭi
Maṇatti n-enṇi māc-ara-t terintu-koṇṭu
Inattir cērtti y-unarttal vēṇṭum
Nuṇi-t-taku pulavar kūriya nūl-ē.

If the classification *utti*¹ is elaborately given to be applied in the works of high class authors, they are (1) understanding the purport of a *sūtra* (2) deciding the extent where one serves as *adhikāra sūtra*² or a word or words in a *sūtra* taken along with the *sūtras* that follow (3) brief enumeration of what is to be dilated upon later (4) detailed exposition through classification (5) interpreting a *sūtra* in consonance with what has been mentioned³ (6) suitably supplementing the content of a *sūtra*⁴ (7) interpreting a *sūtra* on the basis of another which is to follow (8) application of analogy (9) adopting an order contrary to that mentioned before (10) statement that one operates similar to another mentioned before (11) deciding one way when there is ambiguity (12) stating one's doctrine not held by predecessors (13) adopting through *jñāpaka* from the use of a word by the author though it is not mentioned in the rules (*Ilampūraṇam*); not going against the order adopted before (*Pērāśiriyam*) (14) agreeing with the opinion of others (15) restricting the application of a *sūtra*

1. *Utti* is the *tadbhava* of *yukti*, which means here *tantra-yukti*. It means the device employed for the correct understanding of a work.

2. *Adhikāra-sūtra* is one which does not operate by itself but it is taken on to the succeeding *sūtras*. The device is used for the sake of brevity.

3. *Ekavākyatā* may come under this.

4. 5 and 6 are taken as one by *Pērāśiriyar*.

by one which follows (16) interpreting a *sūtra* in the light of what will follow (17) referring to what will be stated later on (18) referring to what has been stated before (19) coining technical terms (20) explaining that what is stated with reference to one applies to others also¹ (21) mentioning in strong terms his own view (22) choosing one interpretation among many (23) stating one form to denote many (24) stating one's view after refuting that of others (25) giving out other's opinion (26) agreeing to other views about which he has no definite idea (27) interceding one between *sūtras* though it is not concerned with the main topic (28) stating what is to come (29) interpreting the denotation of the word *etc.* or *rest* from what has been mentioned before (30) taking something found elsewhere and associating it with the topic on hand (31) suggestion and (32) decision through inference. If others also are capable of being taken, they may be carefully scrutinised and added to the list if they deserve it.

Note: Instances to the thirty two *uttis* may elucidate them.

1. From the *sūtra* *Meyyō tiyainu m-uyiriya ririyā* (Tol. E. 10), it is learnt that consonant has no *mātrā* if it is immediately followed by a vowel.
2. Deciding that *avarṛuḷ* in (Tol. E. 3) is taken in the *sūtras* 4, 8, 9 and *avarṛuḷ* in (Tol. Col. 121) is taken in many of the *sūtras* that follow.
3. *Mūnrū* in (Tol. E. 1) refers to the three specifically mentioned in the succeeding *sūtra*.
4. The second *sūtra* in *Eluttatikāram* specifies the three.
5. Interpreting Tol. Col. 83 as *Sivañanamunivar* in the light of the preceding *sūtras*.
6. Taking that *au* may also be used as *av* in consonance with *au* as *a u*.
7. Interpretation of *Āraṇ urupin* (Tol. E. 116) in the light of *Āraṇ urupin* (Tol. E. 162).
8. The *sandhi* between the words denoting one to nine and the word *āyiram* is not mentioned in the *Kurriyal-ukara-p-punariyal*. It should be under-

1. Oru-talai-y-anmai muṭintatu kāṭṭal is taken to be one by *Iḷampūraṇar* and two by *Pēṛāśiriyar*.

stood on the analogy of (Tol. E. 439 to Tol. E. 444).

9. Mention of the place of articulation of *r*, *n r*, *l*, *l* and *l* before that of *p* and *m* in the *Pirappiyal* of *Eluttatikāram*.
10. *A-v-v-iyal nilaiyum* in Tol. E. 12.
11. Deciding that Tol. Col. 64 deals with the names of cases and not case—suffixes in the light of Tol. Col. 62 and Tol. E. 114.
12. Stating that the number of cases is *eight* in Tol. Col. 63, though the predecessors have taken it to be *seven*.
13. *Ā-y-irutiṇaiyin* (Tol. Col. 1) is a *jñāpaka* to the use of *y* as *uṭampāṭumey* after the lengthened demonstrative root *a*.
14. *Enmaṇār* in (Tol. Col. 1) tells us that *Tolkāppiyāṇār* agrees with his predecessors in the designation *uyar-tiṇai* and *a. riṇai*.
15. The application of *atanōṭṭiyaintaoruvinaik-kilāvi* in Tol. Col. 74 is restricted in its application by the *sūtra* *Oru-vinaik-y-oṭu-c-col* (Tol. Col. 91).
16. Interpreting the *sūtra* *Tanmai-c-collē* (Tol. Col. 43) to deal with the subject of the sentence in the light of the *sūtra* *Avarrul-panmai-y-uraikkum* (Tol. Col. 209) which deals with the predicate.
17. *Unara-k-kūrin munnar-t tōnrum* (Tol. E. 35) refers to what will be said in *Kurriyal-ukara-p-punariyal*.
18. *Māttirai vakaiyu m-eluttiyal vakaiyum mēr kiḷan tanavē* (Tol. Poruḷ 311).
Refers to what was said in the early chapters of *Eluttatikāram*.
19. Naming the cases *ai-vērrumai*, *oṭu-vērrumai*, etc., as *iraṇṭām-vērrumai*, *mūnrām vērrumai*, etc.
20. *Aṭaiyoṭu tōnriṇu m-atan-ō r-arrē* (Tol. E. 319).
21. *Vili-kol vatanṇaṇ viliyō t-eṭṭ-ē* (Tol. Col. 63).
22. Interpretation of *Teyvaccilaiyār* of the expression *Iru-peyar pal-peyar* in Tol. Col. 417 is better than that of other commentators.
23. Mention of *Ceyyum* in Tol. Col. 222 to denote both the infinite verb and the relative participle.

24. *Mū-v-aḷa p-icaitta l-ōr-eḷut t-iṇṇ-ē* (Tol. E. 5) and *Niṭṭam vēṇṭi ṇ-a-v-v-aḷa p-uṭaiyakūtti y-eḷūta l-eṇmaṇār pulavar* (ibid. 6).
25. *Valleḷut t-eṇpa kacaṭa tapara* (Tol. E. 19).
26. *Kūriya kiḷavi-p poruṇilai y-alla Vēru-pīra tōṇṇinu m-avarroṭum koḷal-ē* (Tol. Col. 390).
27. The *sūtra* *Mutal-uṇ ciṇai-y-um porul-vēru paṭāa Nuvaluṇ kālai-c coṇ-kurip pīṇ-a-vē* (Tol. Col. 89) intercedes the *sūtras* dealing with the use of case-suffixes.
28. *Kaṭi-col l-illai kālattu-p paṭiṇ-ē* (Tol. Col. 452).
29. In *Kaṇṇum tōḷ-u mulai-y-um pīra-v-um pīra* is taken to refer to other limbs occurring in pairs like *kātu*, *kai* etc.
30. Taking the *sūtra* *Kuṇricai mōḷivayin nīṇricai nīraikku Neṭṭeḷut t-iṇpa r-otta-kur r-eḷutt-ē*. (Tol. E. 41) with: *Niṭṭam vēṇṭiṇ-a-v-v-aḷa p-uṭaiya Kūṭṭi y-eḷūata l-eṇmaṇārpulavar*. (Tol. E. 6).
31. The statement *Iṇṇunin r-icaikkum paṭiṇō r-eḷuttum* (Tol. Col. 10) is a *jñāpaka* that *ṇ* and *ḷ* in *Na: .kā norrē y.āṭū v-aṇi-col* (ibid. 5) and *La: .kā ṇ-orrē makaiṭū v-aṇi-col* (ibid. 6) come at the end nouns and verbs.

In the *sūtra* *Um-m-un t-āku m-iṭanum-ā r-unṭē* (Tol. Col. 292) *Um* has to be taken to be the termination of both the finite verb *ceyyum* and the relative participle *ceyyum* in the light of the *sūtras* Cols. 222, 227, 238 etc.

—:o:—

Marapiyal ends.

Poruḷ-atikāram ends.

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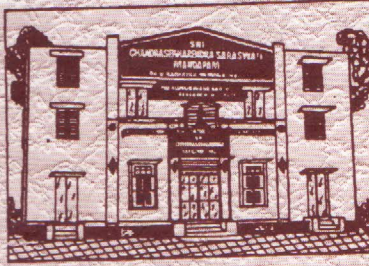
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